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KALIDASA'S MEGHADUTAM

*with Vallabhadeva's Commentary, English translation
grammatical, critical and explanatory notes, Intro-
duction dealing with a few important
topics and appendices.*

Edited by

R. R. Deshpande. M. A.

and

T. K. Tope. M. A., LL. B.

Editors of Kumarasambhavam, IV & V

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EXTRACTS FROM THE PREFACE TO THE FIRST EDITION

Encouraged by the response our edition of कुमारसंभवम् IV and V received from the student-world last year, as also by some good things that co-workers in the field said of our work we have embarked upon this new undertaking or rather in view of the present situation this venture viz. the edition of कालिदासः मेघदूतम्

The edition is primarily intended for the First Year Arts students. Like our edition of कुमारसंभवम् IV and V, this one of मेघदूतम् provides a Sanskrit commentary, so essential for the understanding of a Sanskrit work. Only this time, it is not the one written by Mallinatha. As pointed out in our Introduction later, Vallabhadeva's commentary called पञ्चिका on कालिदास's मेघदूतम् owing to its simplicity and directness has a special usefulness for a F. Y. Arts student. The पञ्चिका has not so far been printed as far as we know on the basis of the manuscript which we have mainly depended on though as can be seen from our Notes we have consulted in many places. Hultzsch's edition of the same printed in 1911. Like our previous publication the present one, gives the text, the commentary and English translation of each stanza, so as to see that the three constitute a unit. In the 'Notes' has been thrown after the 'anvaya' of every stanza, all explanatory critical and grammatical material calculated to help the student thoroughly appreciate his text.

The departure from the general practice, of the nature of the mention and explanation of the 'alamkāras' in the

Notes, and of that of the devction of an entire section in the introduction to the discussion and scanning of the metres used by the poet, are intentional. We think this plan would answer the purpose of initiating the student into the 'rhetorical' and the 'prosodic' aspects of his text, much better than the relegation of these themes to 'appendices'. In the translation, the reader need not be frightened to see a number of brackets semi-circular and rectangular. Throughout an attempt has been made to keep the English rendering as close to the original text as possible. This has necessitated putting some words, supplied of course to complete the sense into rectangular brackets. Certain words that may be found to be either difficult or used in an other than the usual sense, are put into semi-circular brackets, to enable the reader to know the relation between those words and their senses. To make the edition self-sufficient, useful appendices have been supplied.

Our thanks are due to Mr. D. D. Dalal, already a name to conjure with in the field of the art of painting, who gave us the representation of *सुवर्ण* stanza 85 at an incredibly short notice.

To Prof. H. D. Velankar, Wilson College, Bombay, to Dr. V. M. Apte of the Deccan College Research Institute, and to the authorities of the Bhandarkar Oriental Research Institute, Poona, Paricularly to Mr. P. K. Gode, M. A. we are deeply indebted for the willing help they gave us in securing the manuscript-copy of Vallabhadra's commentary, printed in this edition.

Any suggestions that the readers will make, regarding imperfections or errors we may have left, will be accepted only too gladly and thankfully. A word more. The editors lay claim to no originality in what follows in the pages

hereafter.—except in the way in which the work has been presented. For such mistakes as may have remained, the editors themselves are responsible. It would be sheer ingratitude not to acknowledge the debt we owe to the पूर्वसूत्रि's. How far our attempt at reconstructing the text of मेघदूतम् as it was accepted by बल्लभदेव, and at showing the superiority of many a reading बल्लभदेव accepted, has succeeded, it is for our readers to say.

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PREFACE TO THE 2nd EDITION

This is the Second Edition of मेघदूतम्, first published by us in June 1942. The misprints in the first edition have been duly corrected. Variant readings have been shown in their proper places in the foot-notes. The deficiency that arose out of inadequate diacritical marks has been removed. All attempts have thus been made to increase the usefulness of the edition.

Seeing the edition through the Press was no easy task and but for the co-operation of many friends, this edition would not have been available for another month or so.

Our sincerest thanks are due to Mr. V. A. Gangal who shouldered the entire responsibility of bringing out this edition. Were it not for his willing help we could not have even thought of publishing this edition. To the staffs of the Modern Printing Press, Poona, the Aryasanskriti Mudra-nalaya, Poona, and the Shree Laxmi Narayan Press, Bombay, we are thankful for the co-operation they gave us in having this edition printed and helped us overcome a number of difficulties. For the excellent printing of the jacket, our sincerest thanks are due to Mr. R. A. Moramkar, Shree Laxmi Narayan Press, Bombay.

Any suggestion to improve the usefulness of the edition will be very gladly and thankfully accepted by us

Bombay, 22nd July 1947. }

R. R. Deshpande
T. K. Tope.

M.—महिनाय.

S.—स्थिरदेय.

V.—वल्लभदेव.

Important abbreviations used in this edition.

INTRODUCTION

I

Kalidasa, his works and date

Very little trust-worthy information is available about Kalidasa. Many traditions are handed down, but they have little historical significance. 'History in the ordinary sense of the word is almost unknown in Indian literature' (Max Muller.). The peculiar trend of the ancient Indian mind, is responsible for this lack of history. To it, the personalities were unimportant. Their works alone were valued. In such an atmosphere the negligence of history was but natural. Modern school of criticism, however, believes with some justification, that a literary artist can better be understood only when read along with the historical back-ground. Hence there is an attempt in the following lines to give what may be characterised as a fairly reliable information about Kalidasa.

Nothing is definitely known about this Shakespeare of India, whose poetic charms have won the admiration of the people of all countries, for centuries together. His works, seven in all, three plays (1) मातृविक्रान्तिमित्रम् (2) विक्रमोर्वशीयम् (3) अभिज्ञानशाकुन्तलम्, and four Kavyas (1) कुमारसंभवम् (2) मेघदूतम् (3) ध्रुवंशम् and (4) ककुत्सहारम्, are the only heritage left by him to us. Indians are denied the privilege of talking about their Shakespeare's Stratford-on-Avon, as it is not known definitely. The residents of Kashmir claim him as their own, while the Bengalees assert that Kalidasa was a son of the Vangas. These claims however seem to be unfounded. Kalidasa's works reveal, that at least a major part of his life, was spent by him in the ancient glorious city of Vishala or modern Ujjayini to the west of Bhopal. His

reverential references to that city, and to the Great God महाकाल therein, the numerous passages describing the scenes on the banks of river Narmada and the fact that the यक्ष in मेघदूतम् dwelt on Ramagin—the modern Ramteka near Nagpur, all these along with other facts lead us to believe that the Stratford-on-Avon of our Shakespeare was in central India, and perhaps, Ujjayini. Kālidāsa's early life is also a closed chapter to us. Legends that tell us that he was dull in childhood and that he got the peculiar powers as a gift from Kālī, after practising severe penance, etc. are better passed over.

Such legends possess no historical value, and as such they must be accepted only after great consideration. From the study of Kālidāsa's works it seems that "Kālidāsa himself must have been a man gifted with all the learnings of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in the formalised philosophies" (Kālidāsa by Sri Aurobindo, p. 14). The legend that associates Kālidāsa with king विक्रमादित्य, deserves a careful consideration. The word विक्रम occurs in the title विक्रमोर्वशीयम्, even when by the ordinary rules of dramatic art, the word पुस्तकम् ought to have been inserted. We see in the title of मालविकाग्निमित्रम् and मालवीयाचम् the names of the heroines and the heroes. The change that is introduced by Kālidāsa does not seem to be a matter of mere accident, but an intentional act. Perhaps he wanted to make some reference to his patron, and this he accomplished by the change. Shakespeare has also referred to king James in his drama. This naturally raises the question about the identity of king Vikramaditya the supposed patron of Kālidāsa. Various theories have been forwarded by different scholars. Some, including Dr. Wilson, believe that Kālidāsa was one of the nine gems

who adorned the court of King Vikramāditya ruling at Ujjayini after the defeat of the Sakas. Strangely enough, however, no edict or inscription of this Vikramāditya is found. Similarly the view of Dr. Hoernle, who understands by the said Vikramāditya, king Yashodharman (600A. D.), the conqueror of the Hunas, is untenable, for in edicts this king is eulogized as राजधिराज and परमेश्वर, and never by the title Vikramāditya. So this Vikramāditya must be sought somewhere else. A clear reference to the name of Kālidāsa is seen for the first time in the Aihole inscription dated 634 A. D. In the Mandorser inscription, which is still earlier, dated 473 A. D., we find verses from the pen of वसुमति, which are quite similar to those of Kālidāsa (श्लोक १० of वसुमति, is similar to that of verse 66 from मेघदूतम् and श्लोक 31 which stanzas 2 and 3 from the 5th canto of अनुमंदात्म). This similarity naturally raises the question as to who is the borrower. Dr. Keith remarks, in this context "to suppose that Kālidāsa knew these clumsy verses of an obscure poetaster and turned them into the simple elegance of his verse is absurd; to hold that a local poet appropriated and tried to improve on a verse of the great poet of Ujjayini is natural and simple". (History of Sanskrit Literature P 82). This clearly takes Kālidāsa before 473 A. D., which may be laid down as *terminus ad quem*. Scholars have also discovered similarity between some passages from the works of बभ्रवोप, a Buddhist poet, who flourished in 100 A. D. and those of our poet, and have come to the conclusion, that Kālidāsa is later than बभ्रवोप. This conclusion serves the purpose of *terminus a quo*. Thus Kālidāsa is deemed to have flourished, at the court of king Vikramāditya, who ruled India between 100 A. D. and 500 A. D. Kālidāsa's works, reveal an atmosphere of tranquillity, happiness and ease. In other

words the poet has unconsciously depicted the age in which he lived, while describing the glories of the Reghur. Such an age, which may be characterised as a golden age, existed in India, only during the Gupta period. Vincent Smith remarks "The Gupta period was a time of exceptional intellectual activity in many fields—a time not unworthy of comparison with the Elizabethan and Stuart period in England. The Guptas upheld the Brahmanical culture that was seriously challenged by Buddhism. The Sanskrit that was for sometimes neglected was revived. The दिग्विजय of समुद्रगुप्त was followed by a horse sacrifice." (Vincent-Smith—Early History of India). One of these Guptas viz. Chandragupta II who was himself a scholar assumed the title of Vikramaditya. This चन्द्रगुप्त II is known to have extended his patronage to many poets and on one occasion offered himself as a candidate, for a काव्यकाररीक्षा that was held in Ujjayini. Read—काव्यमीमांसा-धयते चोग्रदिन्यां काव्यकाररीक्षा :— इह कालिदासमेष्टात्रानररुन्मुरमारवेपः । हरिकन्द-गुप्तौ प्रकाशिताविह दितालापान् । अ १०). The mention of Kālidāsa in this quotation is significant and scholars are of the opinion that Kālidāsa flourished during the reign of चन्द्रगुप्त II who ruled from 375 A. D. to 412 A. D. Scholars have historical events in the Gupta period and those that are describe by Kālidāsa in his works. माण्डविहामिनिघ्नम् is supposed to have been written, at the time of the wedding ceremony of रत्नसेन II of the Vskātakas, with प्रमावतिगुहा the daughter of चन्द्रगुप्त.

The relations between these two royal families were further extended in the sphere of politics also. For, रत्नसेन II, the son-in-law of विक्रमादित्य (i.e. चन्द्रगुप्त) unfortunately died young leaving two (or according to certain authorities

three) minor sons. Naturally the whole responsibility of the kingdom of the Vakātakas fell on the shoulders of चन्द्रगुप्त II. He deputed a certain individual to help his daughter and grandsons in the management of the political affairs. This individual was Kālidāsa himself. This is surmised from a quotation in नृद्वयारम्भक a work of the King Bhoja of Dhara. There, Kālidāsa is said to have replied a query in the following stanza:

भस्मकलहसित्वाक्षालितानीध काम्या
मुकुलितमयनत्वाद् व्यक्तकर्णोत्पलानि ।
पिचति मधुसुगन्धीन्याननानि प्रियाणाम्
त्वयि विनिहितभार कुन्तलानामधीशः

Thus stanza assigns a role of an ambassador or of a regent to Kālidāsa at the court of the lord of the Kuntalas. This कुन्तलेश्वर has been identified by Prof. K. Aiyangar, (Studies in Gupta History, P. 54.) which Pravarasena the son of Rudrasena II and Prabhavati Gupta (the daughter of चन्द्रगुप्त II). The reasons that prompted चन्द्रगुप्त II to appoint Kālidāsa can be further explained in the light of recent historical researches. The छीडातिलक a Sanskrit treatise on grammar and rhetoric of the Malayalam language contains a verse, the relevant portions from which are as follows.

स्वस्त्रे पूर्वं महितनृपतेर्विक्रमादित्यनाम्नः
पोन्कां चक्रे तदणजलदं कालिदासः कवीन्द्रः ।

(Indian Historical Quarterly Vol. XVII. No 4 P. 517)

The work belongs to the second half of the 14th century. The lines quoted above are important for the following two considerations (1) Firstly they suggest that Kālidāsa, the Kavindra (the best amongst the poets) was the brother-in law (i. e. husband of the sister) of विक्रमादित्य

(1 e. चन्द्रगुप्त II.). (2) Secondly the यक्ष in मेघदूत is Kālidāsa and the यक्षयन्त्री is the wife of Kālidāsa and the sister of चन्द्रगुप्त II. Leaving the second point for the present, attention should be fixed only on the first. It explains the appointment of Kālidāsa as a political guardian to the minor prince of the Vākātakas. It was but natural on the part of चन्द्रगुप्त II. to select Kālidāsa, who was closely related to him and also to the minor prince of the Vākātakas by the ties of blood. The second point is also noteworthy in as much as it supports the inferences, that were put forward long ago with respect to Meghadutam. The opinion was expressed by Dr Bhasu Daji that the love-lorn condition of the यक्ष that of the poet himself. Hillebrandt holds a similar view. Read "this part of the poem, that resounds with full tender lyric, brings out the delicacy of poetry in such inner tones, that the thought does not appear too clever, that Kālidāsa has here painted his own feelings and his own fate" (The italics are curs). Kālidāsa might have gone to the hills of Ramgiri, along with the Vākātaka family, that used to visit them. There the pleasant and attractive environment naturally reminded Kālidāsa of his beloved, who was far away in Ujjayini, the capital of चन्द्रगुप्त II. The appearance of cloud further excited his feelings. The idols of Rama and Sita on the Ramgiri hills, suggested the basic idea of sending a messenger, and the मेघदूतम् was composed. (Another suggestion of Dr. Bhasu Daji deserves a mention. According to him, the name of the wife of Kālidāsa was 'Kamala'. The repeated references to Kamala, Kamalini, Nalini, Sarasija etc. deserve to be marked in this connection.) It is further pointed out that कुमारसंभवम् was perhaps written to commemorate the birth of कुमारगुप्त the heir-apparent. Thus it seems that Kālidāsa who was not only a poet-laureate, but also a close relative of चन्द्रगुप्त II. flourished in the latter half of the 4th century A. D.

II

Contents of Meghadtva

Once-upon a time, in the city of Alaka, there was a certain यक्ष. He was cursed by his master Kubera, for derelection of duty. As a consequence he was shorn of his glory and powers. He was separated from his beloved wife and home for one complete year. In his ramblings he came to Ramgiri which he further made his abode. After passing long eight months of separation, he eyed a cloud at the beginning of the rainy season. The sight disturbed the peace of his mind. Apprehending some danger to the life of his spouse, who might have become extremely emaciated by that time, the यक्ष decided to send a message of cheer and hope to her. He honours the cloud with fresh flowers and with folded hands stands in front of him to beg a favour of him. He praises his family, his status and his powers. The pleasures of the journey and the description of the delightful destination, are further added. All this is done to induce the cloud to accept the mission. The यक्ष describes the pleasures in a fascinating manner. The cloud is a great harbinger of hope to the ladies in separation, and the only resort of the tormented. The swans would accompany him till the Kailasa mountain and the Balakas would enjoy the festive moment of his company to their complete satisfaction. The beautiful rain-bow would adorn the cloud, and in this majesty and dignity the journey would begin. (Stanzas 1-8).

The यक्ष further lays down the details of the route, for his benefactor. Leaving Ramagiri and proceeding in the direction of Amrakuta the cloud would become the object of the innocent glances of those ladies, whose

existence is dependant on agriculture. His arrival is a boon to them and an indication of prosperity that is stored in future for them. The Amrakuta would not only welcome the cloud but also would bestow the the highest honour of placing him on his head. For, the cloud had relieved him, with his showers of the scorching flames of the forest-conflagration. Even an insignificant person does not forget the good done to him. How could the lofty Amrakuta do so? The beautiful Reva, running in various streams, being shattered by the rocks of the Vindhya would offer a pleasant sight to the cloud moving through the air. The cloud who had by this time become light should drink in the water of the river and proceed. The various mountains would be the proper resting places for the fatigued cloud who after refreshing himself would resume the journey (9-23)

On reaching the Das'arna country and visiting the capital Vidisha, the cloud would enjoy the graceful face of the river Vetravati and once again be well equipped for the onward march. He may rest on the mountain Nichai as it is fragrant with the perfumes, coming out of the rocky chambers and indicating the unbridled youth of the city gallants. (24-27)

Though bound for Alaka, situated to the north the cloud is requested not to miss the opportunity, for it is life's opportunity, of visiting the famous city of Ujjayini. On the way to Ujjayini is river Nirvindya. Her confused state of mind and her amorous movements indicate deep affection for the cloud. He must satisfy her. Further on the river Sindhu like a devoted wife is experiencing the pangs of separation and has become extremely emaciated. The cloud must console her. Ujjayini is spacious by her opulence and appears as if, it is a refulgent slice of heaven, brought to the mortal world by the meritorious deeds of the good.

The cool morning breeze coming from the river Sipra in which young damsels are enjoying good bath would be a welcome change to the cloud. The sight of the jewels, the pearls the sapphires and the various other precious stones arranged in the market places of the city would naturally create a doubt as to whether any more jewels are still at the bottom of the oceans. The cloud, while moving in the streets of the city would listen to the tales of the ancient glories of the city. The stories of the gallant king Udayana, of the elephant Nalagiri and many others would divert him. Seated on the terraces of the mansions, the cloud would be refreshed by the perfumes of hair-toilet issuing out through the latticed windows. With these pleasures, there is a duty also. The cloud should wait upon Śiva at the twilight worship in the temple Mahakala, and play the role of a drum with his sweet thunderings. At the time of the dance of the same deity, he (i. e. cloud) should satisfy the desire of Parupati for a wet elephant's skin. This second act of devotion would please Parvati. This duty is also accompanied by pleasures. There in the temple Mahakala, the dancing girls, receiving drops of water, pleasurable to the nail-marks on their body would cast bewitching glances at the cloud. During the night the cloud should help the Abhisankas, going to the abode of their lovers in the pitchy darkness. His lightning should show the path to them. The remaining part of the night may be passed by him in some tryst giving rest to his spouse, the lightning. (27-41).

In the morning the sun returns to comfort his betrayed beloved, the lotus-creeper. The cloud must not obstruct him, lest he would be angry. Leaving Ujjayini and proceeding further he would come across river Gambhira, who with her graceful glances and spacious limbs would detain the cloud. He should enjoy her. For,

who that has once relished the pleasure, would be inclined to abandon a pleasure of a similar type? On the mountain **Nichai** dwells the commander-in-chief of the divine forces. Such a great personality must be respected. Then comes the river **Charmanvati**, declaring as it were to the whole world the glory of **Rantideva** who immolated many cows in sacrificial sessions. the **Dasa'rupa** ladies being expert in the dances of the eye-brows would welcome the cloud with their glances. Accepting that welcome the cloud should proceed to **Brahmavarta** and thence to the sacred river **Sarswati** whose waters would purify him. Another holy river, the **Ganges** would meet him, at **Kanakhala** on his onward journey. His shadow dark in complexion and moving on the crystal pure water of the **Ganges** would present a spectacle as beautiful as one seen at the confluence of the **Ganges** with the **Yamuna** at **Prayaga**. (42-54).

The mountain **Himalaya**, full of slabs fragrant with the musk of the deer would extend a hearty welcome to this guest. He would hold the cloud on his head and enhance his (of the cloud) beauty. This act of generosity of the **Himalaya** deserves to be returned by a similar one. The cloud should extinguish with his showers the forest-conflagration on it. Defeating the **Sarabhas**, that may venture to attack the cloud, and proceeding further, he should pay the homage to the foot-print of the Lord **S'iva** well impressed on the rock, the **Shree Charananyasa**. To the pleasant atmosphere of the **Himalayas**, where the bamboos produce sweet notes and the **Kinnars** chant melodies sweeter still the cloud should add his own mite and with his sweet rumblings complete the orchestra for the dance of Lord **S'iva**. Crossing through **Kraunchrandhra** and proceeding forward the cloud would meet the mountain **Kailasa**. (55-60).

Kailasa with its polished surfaces is rightly described as a mirror of the heavenly damsels. It is, as it were the piled up boisterous laughter, (which is white according to poets) of S'iva, collected during every night, at the time of the Tandava dance. If Parvati is seen enjoying a stroll in the company of S'iva, the cloud should instantly mould his body so as to assume the form of a stair-case and make her ascents, pleasurable. The celestial maidens would use the cloud discharging gentle showers of water, as an artificial fountain house and enjoy a shower bath to their heart's content. If they obstruct the path of the cloud, rumbling is sufficient to frighten them, who would consequently run in different directions. Thus he would be nearing the end of the journey. Before entering Alaka he should enjoy a holiday and refresh himself. He may drink the water of the Manasa lake and divert himself with innocent mischief. He may shake the garments of the ladies hung to the Kalpatree to dry, with the breezes wet with drops of water and thus defeat the very purpose. After enjoying himself on the Kailasa he should turn to the Alaka. (61-55)

Alaka is the city of Kubera, and hence rich in all kinds of jewels. The maidens of the Yakras play on the golden sands of the celestial Ganges with jewels. The warriors of the city have got a fine record of having stood in battle even against Ravana. The horses and the elephants are of the best type. It is a city of happiness, pleasure and joy. In it there are tears not of sorrow, but of joy only, torments are there but only from the Cupid. The Yaksas know no other age except youth. The damsels therein discard jewellery in preference to the different flowers that are always there. The Yaksas enjoy the company of the best of the ladies, along with the best of wine and the consequent love dalliances. The Abhisarikas

In the city, in their hurry go to the abode of their lover, care not for the ornaments that drop down on the streets. The jewel lamps in the mansions of Yaksas defeat all the efforts of the ladies to extinguish them with the scented powder, when the garments of the ladies are sought to be removed by their lovers. The trees in Alaka are always in blossom. The lotus ponds are full of lotuses and the nights are always moon-lit. Even the moon-gems oozing drops of water at the rise of the moon, remove the languor of the ladies, caused by amorous sports. The Yaksa gallants in Alaka visit the parks outside the city and enjoy the company of the best of the Apseras. Alaka is free from the operations of Cupid, whose mission is fulfilled merely by the glances of the ladies. And finally all the desires for various types of ornaments of the ladies are fulfilled by the kalpa-tree itself (66-80)

In this city is the house of the Yaksa. It can easily be identified by the arched gateway and the Mandara tree bent with the bunches of flowers. The beauty of the courtyard is further enhanced by the well. It has emerald stair-cases and golden lotuses. The crystal pure water in it, even in rainy season makes the journey of the swans to Manasa lake unnecessary. Another attractive feature of the garden is the pleasure mountain. It has the peak of sapphires and an enclosure of golden plantain trees. This is the favourite of the wife of the Yaksa. The garden is proud of the Asoka and the Bakula trees, between which is a golden roosting perch. The peacock stands on it and receives lessons in the art of dancing from the spouse of the Yaksa. This is the beauty of the house. The Yaksa points out the possibility of the splendour of the house becoming less in his absence. For, the lotus does not retain its brightness, after the separation from the sun. (81-87)

This house is adorned by the beloved of the Yaksa. She is delicate and slim. Her lips are red and the navel

deep. The eyes are like those of a frightened fawn, and her gait is slow. The slight bent in her body adds to the grace and charm of the same. She is in fact the most beautiful lady under the sun, being the very first creation of the Creator in the domain of the fair-sex. Separation from her lord has probably affected her much in the same way as frost does a lotus. The constant weeping might have swollen her eyes, and her lips might have become pale because of the hot breathings. Her hair, not cared for, might be hanging loosely around her face, pale like the moon affected by the vicinity of the cloud. She might be passing the time either in worship of the deity, or in painting a likeness of the Yaksa, or putting questions to Sarika with respect to Yaksa, whose favourite the Sarika is. Perchance she may be seen trying to play upon the lute, without any success. The strings become wet by the tears in the eyes, even the *Murchhana* composed by herself is forgotten. She is eagerly waiting for the last day of the period of the curse and is keeping an account with flowers, of the days already passed. The nights might be still more troublesome to her as the mind is unoccupied. She would lie on a bed peculiar to persons in separation and think and think as to how it may be possible for her to enjoy the company of her lord, at least in a dream. The sleepless long nights are passed with heavy sighs and hot tears. In fine, her body is extremely emaciated, her limbs are without ornaments, her eyes that have forgotten the dance of the eye-bow are without collyrium, and her tresses unadorned. Her pitiable appearance would bring tears even in the eyes of the cloud. He should not disturb her in her sleep, for sleep is rare in her case. It is equally possible that she might be enjoying a close embrace of her lord in a dream. After waiting for a sufficient time, the cloud with his spouse the lightning concealed, lest the wife of Yaksa would be frightened, should gently awaken her and address thus—
(88-105)

‘*Aridhare!*—I am a friend of your husband, come here with messages sent by him for you.’ These words would make the beloved of Yaksa attentive. For, a message coming

from the loved one, *through a friend* is slightly less than the union itself. Then, the cloud should proceed further. 'O lady ! your husband staying far away in the hermitages on the mountain Ramgiri and leading a life of an ascetic is hale and hearty. He inquires of your well-being through me. This is his message. I, on former occasions did not leave a single opportunity of whispering in your ears and thus touch your face. am required to send this message through a friend. The cruel destiny has taken me far away and blocked even the path that would take me to you. I try to find parallel to your delicate form in the S'yama creepers, the beauty of your face in the orb of the moon, the splendour of glistening tresses of yours, in the plumage and the dances of the eye-brows in the ripples of the river. But without success. I paint your likeness and thus try to divert myself. The enmical destiny likes not even that. The profuse tears in my eyes wash away the painting. My helpless attempts in throwing my arms in the air to embrace you seen in a dream, create sympathetic tears in the eyes of sylven deities. Thinking that the southerly breeze might have come in contact with your body, I embrace it fast and thus try to lessen the grief of separation. With fortitude of mind. I support myself. O dear, please do the same. Comfort yourself. Have courage and look to the future. Miseries would be followed by happiness. For, if winter comes, the spring is not far behind. The long eight months have passed, only four months remain our union is nearing. At the end of the cure we shall enjoy all the pleasure and fulfill all our desires to our complete satisfaction in the pleasant moon—lit nights. Be sure that I am hale and hearty. The separation has increased my love for you. It may affect the bodies but the sentiments grow stronger and stronger (106-118)

The cloud has patiently listened to the out-pourings of the heart of the yaksa. His consent is rightly inferred by the yaksa, from his silence. For the noble answer, not in words, but in deeds. The yaksa further expresses his wish that the cloud with his glory enhanced should visit the lands of his desire along with his spouse. "May there not be even for a moment the separation of the cloud from his beloved the lightning. These are the words of thanks and benediction with which most appropriately the poem ends.

Metre employed in Meghaduta.

Critics have observed that Kālidāsa was well aware of the importance of employing the right metre in the right place. That the metre is, in poems, the vehicle for the thought to be expressed and that there should be as perfect an agreement between the thought and its vehicle are commonplaces of the literary art, that no great author could afford to ignore. This explains Kālidāsa's choice of just the मन्दारवन्ता metre for his मेघदूतम्, half the beauty of which would vanish, supposing it were composed in some other metre. The words are important, no doubt. But equally so are the peculiar combinations of short and long syllables, technically known as गणः in which they are arranged. A शार्दूलविक्रीडित is a fitting medium to convey all that is 'heroic' or vigorous or something akin to the same. The metre, again, is highly effective, when properly used, in the creation of the 'atmosphere' the author aims at. Thus it is due to no accidental circumstance, that कालिदास makes father कण्व pronounce his blessing on his daughter on the eve of her departure to her husband's, in a stanza with its metre reminiscent of the Vedic worship and ritual (Vide अमी वेदिं पतिः क्लृप्तधिष्ण्याः । वैतानास्त्वां वहनयः पावयन् ॥) One need only read aloud such stanzas to appreciate this aspect of propriety of a particular metre in a particular context. This would help readers understand

Kālidāsa's employment of the वियोगिनी metre, so eminently fitted for the delineation of the वरुण sentiment, in stanzas 1-44 of कुमार IV This same would bring out the reason why he selected as the metre of Meghaduta where 'love' and 'Nature' are so artistically blended, the Mandakrantā which according to competent judges is eminently suited to the delineation of the two. That Kālidāsa chose Mandakrantā shows he knew the propriety of the same in themes such as he undertook to develop in the poem. What is far more important, is the perfect dexterity, with which he has handled the metre. The tribute paid to him is only richly merited by him viz.,

मुचुशा कालिदासस्य मन्दाक्रान्ता प्रचलति
सदम्बदमरुस्येव काम्योज्जुर्गाङ्गा ॥

One has only to recite to oneself—mere humming would not give one a correct idea of the matter—lines like

खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपमुस्य ।

to realise how thoroughly are the thought and the medium matched to each other. The sound well goes with the sense and an appreciative reader builds up in his own mind a picture of the cloud resting whenever fatigued, replenishing himself with light water, and again proceeding. Long after completing the perusal of the poem does the reader continue silently hearing the haunting charm of the metre.

Sanskrit, like other languages, has its own prosody. The rules laid down by this latter, have to be observed by the poet who cares to have the reputation as a versifier who knows his art well. By way of elementary things, it may be noted that Sanskrit prosody distinguishes long syllables from short—all long vowels (such as वा, ई, ऊ, क, ए, ऐ, ओ and औ) or consonants in conjunction with long vowels (such as म्ना, मे,) etc. being regarded as long. Likewise

the short vowels. अ, इ, उ, ऋ etc or consonants in conjunction with them (such as ऋ, प्र, य, etc.) are regarded as short syllables. As a further relevant detail, it may be noted that a short vowel followed by an anuswara or a visarga or a conjunct consonant is regarded as long and that the last syllable in a foot (pada or quarter) is either short or long as the metre requires. Following are the technical names given to combinations of syllables that are possible. 'L' standing for a long syllable and 'S' for a short one :

य-SLL, meaning that it is a combination of three syllables, where the 1st is short, and the 2nd and 3rd are long. Similarly, म-LSS, ज-SLS, न-SSS, म-LLL, र-LSL, ल-LLS and स-SSL. In the definitions of metres छ signifies a short syllable and ग stands for a long syllable. This should enable a learner to scan any line from the poem and, see how the line is in keeping with the definition :

मन्द्राकरान्ता जलधिपङ्गीर्ममी नती ताम्बुरुयेत् ।

I.e. in a Mandakrantā, there ought to be the groups in the order म, भ, न, ल, त and two last syllables both long, metrically, ग, ग, (Vide- 'ममी नती गुरु' = म भ न ल त ग ग). On scanning the line

भाषादस्य प्रहामदिवसे मेवमास्तिष्टसानुं the groups would be

भाषाद स्यप्रथ मद्विव सेमेघ मास्तिष्ट सानुं which yields, LLL, L S, SSS, L L S, L L S, L L: in other words म भ न ल त ग ग, precisely as the definition requires. The same treatment may be given to any other line from Meghaduta, with the same results

The Literary Form of Meghaduta

IV

The question as to what is the literary form to which Meghaduta belongs is easier asked than answered. For, there are two views, diametrically opposed to each other

that are held on the point. सिरदेव one of the earlier commentators of मेघदूत puts forth vigorous claims in support of the view that मेघदूत is a महाकाव्य. Having introduced an objection against this view in the words अनु गिरिनगरादिवर्गन्यतिरेकेण कथमस्य महाकाव्यत्वम् ; सिरदेव proceeds to make a detailed answer in the words अगोच्यते । विदिताविशालाकादिनगरीवर्गनम् । एवमेतन्नगरनगरीसागरतृचन्द्रकोदयाद्यानजलकेलिमधुसूदनमुरमन्त्रदूतप्रयागतिनायकाम्युदयविवाहविप्रलम्भकुमारवर्गनैर्विस्तरैरष्टादशमिमीभिर्महाकाव्यलक्षणैर्यलक्षितत्वादस्य महाकाव्यत्वम् । सिरदेव's contention is that by reason of the fact that मेघदूत is characterized by (as many as) eighteen characteristics of a Mahakavya, it should be assigned to that class of literary works सिरदेव has taken the trouble to point out the stanzas where one or the other of these eighteen characteristics can be detected. Thus as in a Mahakavya, in Meghaduta, are described (1) cities like विदिता विशालाग्रलका etc (2) rivers reaching the ocean such as the heavenly Ganges, the Nirvindhya the Sipa etc. (3) mountains (4) the seasons, (5) the rise of the moon, (6) the rise of the sun, (7) the gardens (8) water-sports (9) drinking (10) amorous enjoyment (11) counsel as to what is beneficial and what is otherwise to the cloud (12) the messenger, the cloud himself (13) the journey (14) battle as envisaged between the cloud and the insolent quarter-elephants (15) the prosperity of the hero i. e. of the Yaka after the termination of the curse (16) love in separation, which is the very basis of the poem (17) the mention of the wife of the hero and (18) finally, there is the suggestion of the marriage of the hero and the heroine, that took place even before the commencement of the story. A student who reads his text carefully can find out these stanzas that सिरदेव has in view, while referring to the eighteen traits of महाकाव्य. Only one more statement of the commentator need be added and that is that Kālidāsa with his partialty for the erotic sentiment has compo-

sed this poem which is dominated by the erotic sentiment and has therefore to be regarded as a 'sport poem' Read तदसौ मृगशारसप्रधानं कीडाकाव्यमेतदुपनिबद्धवान् । The inference is irresistible, that so far as मेघदूत is concerned, ■ महाकाव्य and ■ कीडाकाव्य are identical, in the eyes of स्थिरदेव, who does not think it necessary to set forth any characteristics of a कीडाकाव्य as apart from a महाकाव्य,

बहुमदेव, the author of the commentary printed in this edition, seems to be arguing that though a few details such ■ मन्त्र, दूतप्रबन्ध etc. may be conspicuous by their absence in मेघदूत, that is no reason why it should not be regarded as a महाकाव्य, and dubbed a खण्डकाव्य—instead. The discuss on is to be brought to a cessation, according to बहुमदेव, by noting that मेघदूत is a केलिकाव्य, where केलि has taken the place of 'कीडा' in the name used by स्थिरदेव.

A careful consideration of the characteristics of a महाकाव्य legitimately so called, set forth by rhetoricians of note (vide for a full discussion of this form of literary works pages X to XIV of the Introduction to our edition of कुमारसम्भवम् (IV & V) such as विश्वनाथ, shows that though a few similarities between a महाकाव्य and मेघदूत are there, there are many important characteristics of महाकाव्य absent from the poem. There is no मर्गवन्द्य for instance. मन्त्र, प्रयाग, युद्ध, even वन्द्रीदय and सूर्योदय intended by the rhetoricians can be said to be present in मेघदूत by a courtesy. Unlike a महाकाव्य which is भानावृत्तव्य, मेघदूत has a uniform metre throughout. Evidently here cannot be any मादिमर्गस्य सूचन at the end of a canto, as there are no cantos to speak of. It would have been far more helpful on the part of स्थिरदेव and बहुमदेव, to have indicated in full what they meant by a कीडाकाव्य and a केलिकाव्य respectively, unless of course, they intended that ■ is a smaller variety of ■ महाकाव्य—the traits of a महाकाव्य being as best represented in the small space at the disposal of one who is trying his hand at a कीडा or केलिकाव्य as possible.

Consequently* it would be easier to understand मेघदूत being characterised as a खण्डकाव्य a small, or a short poem, agreeing partially in point of its characteristics with a महाकाव्य—care being taken to avoid referring to it as a full-fledged महाकाव्य Vis'vanatha, the author of साहित्य दर्पणम्, after having given the characteristics of a महाकाव्य, at stanzas 315 to 325 sixth परिच्छेद of the work, proceeds to state in stanza 329—

खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च adding यथा-मेघदूतम् दिः । Thus, it is deemed, should settle the question as to the literary form of मेघदूत, finally.

Western criticism, as can be seen from the treatment given to the poem by European writers, would characterise मेघदूत as a poem with the lyrical element predominant.

V

Kālidāsa's style

No study of a literary work can be regarded as complete unless the salient features of the style of its author are carefully considered. A perusal of roughly over a hundred stanzas, from the pen of Kālidāsa, contained in the poem Meghadūtam ought to give the reader a fairly good idea of the important characteristics of Kālidāsa's manner of writing. Those who have thoroughly and exhaustively studied this aspect of Kālidāsa's works, it may safely be assumed, would concede that Meghadūta can be considered as representative of Kālidāsa's style, unlike Kumarasambhavam cantos. 1 to 3. Kālidāsa, the greatest exponent of Vaidarbhi rita by common consent of those who write on the theory of poetry, the best of all 'styles' displays his art of the choice and arrangement of words in this work as much as in any other on which rests his reputation as a literary artist.

The principal features of the Vaidarbhi style are on the negative side, an absence of inordinately long

pounds and unduly involved constructions, and on the positive side, the presence of a 'judicious combination' of the qualities of lucidity (प्रसाद), sweetness (माधुर्य), vigor (भोजम्) and others. The phrase 'judicious combination' deserves a specially careful attention. The composition must be possessed of the qualities in such a manner as to produce the impression of a thing that is beautiful quite naturally, even like the flower in a garden. There must be no deliberate striving after effect, or at least as little of it as possible. Another point is that the Sentiment (*rasa*) which is being delineated should be the chief thing aimed: all else, the *alankaras* in particular of both *s'abda* and *artha*, must be subordinated to the *rasa*; and so must the metre also. In view of the detailed observations made on the various stanzas, as required by the occasions in the Notes, it should be no difficult task to understand how मेघदूतम् comes up to the standard of the वैदर्भी रीति. Though the remark holds good more regarding the stanzas in the last three quarters of the poem, than in regard to those in the first quarter, it can be stated without the least fear of contradiction, that there are very few unnecessarily long compounds; involved constructions too, if not exactly conspicuous by their absence, are few and far between. The erotic sentiment (the *vipralambha* variety of it) is dominant throughout the poem and the selection and arrangement of words and phrases is governed by the consideration of this principal factor of *rasa*. As one proceeds from stanza to stanza progressing from Nature description in the first half (roughly) of the poem to the latter half occupied by the description of Alaka, the यक्ष's residence, the यक्ष's beautiful consort, and above all the message proper with its composition well worth being heard, 'a thing of beauty' and a joy to the ear, one realises the truth of the statement that Kālidāsa's writing is full of

lucidity or *prasāda*. Though to be quite critical, it has to be pointed out, that occasionally a *duravyay* here, as in stanza one कश्चिद् being separated from यश्च, almost as much as was the यश्च on रामगिरि from his wife at Alaka, and a somewhat lengthy compound there, could with advantage, have been avoided. Kālidāsa, it is to state the obvious merely, was possessed of a rich imagination, which aided by his mastery over language, enable him to endow his compositions with decoration. Among the *alan-karas* that beautify his writing, the most prominent and most pleasing, in fact the *forte* of Kālidāsa, is his उवमा (अवधः स्तन इव भुवः stanza, 19). Of delightful fancies (उपमेया), there is an ample measure; the city of Ujjayini is thus a shce as though of heaven brought down to this world by the remaining part of the good deeds of the meritorious (stanza 31). The poem abounds in generalisations—यान्त्रा मीमा वामशिग्रे नाधमे लब्धकामा, नीचैर्गण्डधुपरि च दशा चरनेमिकमेग, being two of them, that easily find a place for themselves in the memory of the reader. It need hardly be stated that there are some of the happiest *arthantaranyasyas*, contained in the poem. विरम is represented in 'where the cloud and where the contents of messages?' (stanza 5). What is *preyah* according to Dandin, also is illustrated, as duly pointed in the Notes. 'उदात्त' in the description of Alaka is what a student of मैथिल will find it difficult to forget. By the very nature of the poem, मैथिल does not contain much of dialogue in which the poet excel (vide कुमारसंभवम् V). But that is more than compensated by the smooth flow of the verses in the Mandakranta metre, so successfully handled by Kālidāsa, as to tempt a host of inferior wits try their hand at it. Of the *Sabdalan-karas* anuprasa or alliteration is early noticed and the haunting melody of many of the verses is sure to attract even a person that cannot boast

mastery over the Sanskrit language. To conclude, Meghaduta is a typical instance of a work of art, where the vehicle and the thought to be conveyed are matched in an ideal manner, thanks to the extreme care the poet bestowed on the choice and the order of words as also on the perfect skill with which he could handle the proper metre for the story. It is this choice and this perfection in the execution that have rendered मेघदूत a veritable gem of a poem, shining with its pleasant lustre to the whole humanity through centuries

VI

Criticism of Meghaduta Examined.

An appraisal of मेघदूत is bound to remain deficient unless a reference, passing though, is made, to the criticism that sometimes is levelled against the work. Already in a section of this Introduction, an analysis of the contents of the poem has been given. One who follows the analysis carefully can easily notice that quite a number of stanzas are devoted to the description of the path. This, it is contended, could easily have been avoided as no one expected Kālidāsa to give an account of the geographical knowledge he possessed. A poem like मेघदूत is the last place where to display it. To lend additional weight to the argument, it is further pointed out, that मेघदूत or मेघसंदेश is the title of the poem and that a greater space ought to be devoted to the संदेश proper. In connection with this argument, it is necessary to point out (1) that 'मेघदूतम्' is more commonly known than 'मेघसंदेश' and (2) that whatever the name, the poem deals with a messenger or a the journey of course, sent by some one to some one else. A description of the condition of this some one and the other some one, therefore, forms an absolutely necessary part of the story. Not only that, but if the messenger is to be won over into doing a favour to the needy party viz., the

यस्य the latter ought to make all arrangements to see that the journey ~~is~~ be undertaken has its own irresistible charms. Otherwise why should the cloud, seen per chance on a fine morning, if indeed, the morning at about the commencement of the rainy season can be described as a fine one.—by the Yaksa should undertake all the trouble to cover the by no means short distance between the starting point, mountain Ramagiri and the destination the Yaksas own abode, at Alaka? If the psychology of the event is well followed, descriptions of various places on the way, would seem not only not irrelevant, but absolutely necessary from the point of view of the Yaksa. Even if the path is circuitous—(बबरः पथ्या यदपि) etc) is no apology, but just a statement calculated to induce the cloud go along just the way detailed, and along none else. The mountains, rivers, rural areas (*janapadas*), cities, the village-folk—the citizens all these are thus harmoniously combined and have a rightful place of their own in the scheme of the story. If inducement, persuasion, winning over, play an important part in life, they are only to be expected to do the same in literature.

Even a more serious objection is raised against the manner in which these rivers, mountains, and in the later portion of the poem the damsels in cities, the courtesans whose profession it is to dance etc are allowed allegedly to intrude themselves upon what strictly is the essential aspect of the story. The Yaksa has been accused of being sorry not so much because he is away from his beloved wife, as because he yearns for the company of some woman. The references to the many ladies such as the सिद्धिगताः the description of the mountain as a breast of the Earth, looked at from above by the divine pairs, the relationship obtaining between the cloud (अनायक) and many a river (नयिकाः), all these bear testimony to the truth of the objection against the very character of the hero. Before pointing out any positive arguments in favour of the Yaksa, it would not be in any way unjust to say, that a more perverse piece of argument than this one against the यक्ष's moral and mental make-up, one more baseless in view of what the poet has

told about the hero of his piece—the Yaksa in separation—was never attempted to be made. May the less gifted reader of मेघदूत know as to why was the यक्ष, 'कनकवलय-भ्रंशरिक्प्रदोष्ट' ? Is *some* woman a prescription for his malady ? Why does he take all the trouble to describe his wife in the stanzas from तन्वी इयामा—etc, no small number of stanzas' this latter, and the best part of मेघदूतम् incidentally-? If any woman would have done, why does the यक्ष refer to her as पृथ्वी or is the यक्ष a hypocrite such as our own times can produce ? What does 'दिवसगणनान्वग' signify ? Why after all was the अभिज्ञानि, the incident of the यक्षपत्नी's having in a dream seen the यक्ष in another woman's company, which she narrated with a smile made to be conveyed through the cloud ? May it not be pointed out, if it is not appreciated, that the 'Kaulina' that the Yaksa mentions is no scanda against him personally but the one the poet himself states in the following lines of that very stanza viz., against affection generally that it is prone to perish in separation. Why should, as the last bit of questioning, the Yaksa speak of the many desires (तं तं अभिज्ञानम्), multiplied by the separation, to be enjoyed in full, on nights lit by the pleasant autumnal moon after the Lord's rising from his serpent-bed, when the यक्ष is envisaging his wife and none else as the one who is to be his companion ? The fact of the matter seems to be that there has been too much of enthusiasm in showing what was believed to be a *disproportionate importance* given to the description of Nature and to that of the ladies at several places. At the most, one could complain against that, even there remembering that what appears to one as *too much*, may to another appear = *just enough*. The last and the the most important point, already adverted to in another connection is the psychology of the whole process. If the यक्ष who could not tolerate separation from his wife, (*not any woman*) for even a moment, in his separation from her, kept on

continually or almost continually, thinking subconsciously in terms of union or separation as the case may be (of the cloud and the river) if he dwelt rather more—i. e. more than he would have done if he were not separated from his wife—on the damsels the courtesans etc., do these details reflect insincerity to his wife on his part? If those who know psychology are consulted on the matter, there are more chances of the Yaksha being declared not guilty, than of his being chastised with the remark that 'there seems to be keenness for the company of just a woman, on the Yaksha's part and that there is full justification for the यक्षपत्नी's fears on the ground of the (कौलीन or) popular scandal.' To accuse the यक्ष of unfaithfulness to his wife is to throw to the winds all that the poet himself has said in portions of the poem, to misunderstand and misrepresent certain other phrases (like the 'Kaulina'), in fact to knock the very structure of the story of the poem. If the यक्ष longed for the company of any woman, why did Kālidāsa make his यक्ष—take all the trouble to convey the message just to his legally wedded wife? To try to discredit the यक्ष with an absence of an intense feeling for his wife, to say the least, is 'the most unkindest cut of all'.

According to M the central idea of Meghadutam, has been taken from the poem of Valmiki. The reference to Maithili and to Pavanatanaya at st 106 supports his suggestion. But the indebtedness of Kālidāsa to Valmiki goes no further (For a fuller discussion, vide notes on stanza I P.92) भास has criticized the appointment of a cloud as a messenger and the defence forwarded by Kālidāsa in कामार्ता हि प्रकृतिः कुर्याद्वैतनाचितनेषु । is looked upon as an admission on the part of the poet of his weak point. But a deeper study of the poem and of Sanskrit literature, points out that the appointment of a cloud as a messenger is not only proper but also happy. Dr S S Bhava argues the case for Kālidāsa on this point, in

an admirable manner. Says he. 'It is in just choosing 'the cloud'-as a messenger that Kalidasa proves that not only is he original but also that he is an Indian *par excellence*. Nothing is calculated to appeal more to an Indian mind than cloud ... The cloud to the villagers is at once a God and a friend. This special position which the cloud occupies in the mental world of the Indian can be traced back to the hoary days of Vedic poetry. The very vivid songs addressed to Parjanya in the Rigveda can even now be read as excellent cloud-lyrics and would appear just fresh.....Above all the cloud is the symbol of goodness and large-heartedness as conceived by the Indian. He does good to all, unasked for, never talking about it, he is a *sajjana*, as the Yaksha praises him निःशब्दोऽपि प्रदिरामि जलं यद्विहस्रावकेय्यः'; his heart melts at the miseries of others, when he sees the pitiable condition of the Yaksha's bride he will shed down profuse tears. For, मायः सर्वो भवति कस्यापृत्तिरादान्तरात्मा' (Kalidasa-the National Poet of India)'

VII

Vallabhadeva's Commentary.

A feature of this edition of मेघदूतम् is that the text of the poem here, is followed by the commentary of Vallabhadeva, who is the earliest of the *tilakaras* of the work. Whatever the views held and expressed by scholars of repute, the fact cannot be gainsaid that Vallabhadeva explains the text in a style, that without exaggeration can be characterised as simple and direct. A perusal of Vallabhadeva's पञ्चिका and a comparison of the same with other available commentaries on Meghaduta, is all that is necessary to convince those that are sceptical in the matter. The present edition is primarily intended for the First Year Arts students. The editors firmly hold that there is a definite advantage that accrues to a student of Sanskrit who cultivates his acquaintance with the text he is reading, with the help of a suitable commentary. Vallabhadeva's पञ्चिका serves this purpose in an ideal manner.

Regarding the original on which the text of Vallabha-
beva's पञ्चिका printed here. is based, it need be stated that

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mostly it is the manuscript of A. 1883-84. New
No. 3 D. It was purchased for the Bombay Government
by Dr Peterson. It is at present at the Bhamburda-
Oriental Research Institute Poona. The manuscript consists
of 49 pages—the first and 49 th being written on only one
side. On every page there are ten lines. A peculiarity of
the manuscript is that the text of मेघदूतम् is not written so
as to precede the commentary. But the commentary is
divided in such a way as to leave space for the text of
कालिदास's stanzas in the middle portion of the pages.
Roughly the text of मेघदूतम् and the commentary पञ्चिका
cover between themselves $(47 + \frac{1}{2} + \frac{1}{2}) \times 10 \times 2 = 960$ lines.
The manuscript does not give any information about
the author of the commentary except that the name
of the commentary is पञ्चिका and that it is under-
taken by the author, though he is not qualified for the task.
In imitation of the modest statement by the poet in
Raghuvamśa 'क्व मूर्धन्यमवो वंशः क्व चाल्पविषया मतिः ; etc. the
commentator states that there is such an incongruity
between the work he has taken up for the purpose of
explaining and his own ability. But then the greatness
that follows in the train of resorting to the exalted
(उच्चताम्रवमाङ्गुल्य) has tempted him to try the difficult.
That like Kālidāsa Vallabhadēva despite his modesty, has
succeeded in his undertaking is easily seen on the perusal
of his commentary.

Vallabhadēva, is the son of Anandadēva, whose
epithet Rajarāja as found in the colophon at the end of
the commentary, published by Dr Hultzech points to his
being a resident of Kashmir. Anandadēva is referred to as
'a sun on the firmament of battle-field' and as 'the best

of ministers.' This leads to his being a prominent military personality at the court of Kashmir. Paramatmachintha is another name of Vallabhadēva. He seems to be the follower of the Kashmiri Saivism. In addition to the present commentary he is credited with the authorship of the commentaries on the following works. (1) खड्गसं (2) कुमारसंभवम्, (3) विष्णुसहस्रनाम् (Published by the Chokhamba series of Benares.) (4) सूर्यसत्क मयूर and (5) वक्रोक्ति-पञ्चमिरा of रत्नाकर (see, Aufrecht's *Catalogus Catalogorum*, (Vol. I. P. 555) His comments are never profuse, as he does not unnecessarily dilate upon any point. They are both precise and concise. He gives very few quotations, and rarely troubles himself with the rhetorical aspect of the stanza. Grammatical discussions are rarely found, but he does not spare the poet for the use of grammatically inaccurate forms. (Read. विद्यानन्द : कवीनां प्रसादः : 5 26). His remarks are penetrating, and explanations always clear. In fine clarity and lucidity are the chief features of his style. His commentary is particularly useful in as much it represents the text of Kālidāsa's work as it existed in Kashmir in 900. A. D. The late Prof. K. B. Pathak in his enthusiasm to raise the importance of Parshvabhyudaya edition of Meghadutam, had unnecessarily tried to belittle Vallabhadēva's commentary.

The date of Vallabhadēva is fairly fixed. In his commentaries, are found quotations from works such as the Mahābhārata, Sītupalavadha, Bhamaha's Kavyalankara etc. The latest of these works is not later than 900 A. D. This proves that Vallabhadēva could not be earlier than 900 A. D. This is the terminus-a-quo. The terminus-ad-quam can be inferred from two references. (1) Janardana, another commentator of the Meghadutam refers to Vallabhadēva in the following verse:

स्थिरदेववल्लभासहस्रतानि भाष्याण्यनेकरचनानि ।
अवलोक्य सद्विशेषं चिरच्यते बालाचबोधाय ॥

Mr. Gode of the B. O. R. Institute has fixed the date of Janardana, as lying somewhere between 1195-1384. A. D. (See Cal. Ori. Journal 1. 199). This necessarily takes Vallabhadeva before the 13th century. A. D. (2) Pandit Durgraprāsada has pointed out that Kayyata the grandson of Vallabhadeva has written a Commentary on Anandavardhana's Devasitaka, during the period 975-980. A. D. This naturally takes Vallabhadeva before this period. Thus on the strength of the internal and external evidence, as pointed above, the first half of the 10th century may be laid down as the date of Vallabhadeva.

Vallabhadeva is the first amongst the known commentators of the Meghadutam. This claim has been challenged by Dr. V. G. Paranjape who holds a brief for Sthiradeva. His arguments can be summarised as follows. In the verse quoted above Sthiradeva is mentioned first and not Vallabhadeva. The date of Asaha the last mentioned one 1192 A. D. This shows that Janardana is mentioning the names in chronological order. He could have placed Vallabhadeva at the beginning, as the metre of the stanza concerned is flexible Arya one. Then Dr. Paranjape proceeds to point out the various similarities that exist between the commentaries of Sthiradeva and Vallabhadeva. The important are:—

(1) The number and order of stanzas in both are almost identical.

(2) Both point out that the Meghadutam is not a लघुकाव्य but a महाकाव्य Sthiradeva classifying it as a कीदाकाव्य while Vallabhadeva styling it as a केलिकाव्य.

(3) The same quotations appear in identical contexts in both. From these resemblances Dr. Paranjape comes to the conclusion that Vallabhadeva is certainly the borrower. These arguments *by themselves* do not necessarily lead to the priority of one over the other. It may as well be argued that because of these resemblances and the same explanations of certain words, Vallabhadeva is the earlier and Sthiradeva is the later. If the historical development of the science of literary criticism is followed the issue would definitely be decided in favour of Vallabhadeva. His commentary is very small in size and very rarely discusses Alamkaras in the stanza. Had he known Sthiradeva's commentary that explains nearly all the Alamkaras, he would not have neglected a similar performance in his own works. Nor was he incapable of it. The same remarks apply to the discussion of the question of महाकाव्य, खण्डकाव्य and केलिकाव्य. Even a cursory reading of the two commentaries on this issue would point out that the suggestion of Vallabhadeva had been taken up and explained at great length by Sthiradeva. The evidence of Janardana forwarded by Dr. Paranjape is like his other arguments merely based on inference. The order of the names might be purely accidental rather than intentional. It is equally possible that Janardana mentioned Sthiradeva first as he preferred his commentary to that of Vallabhadeva. In either case it does not necessarily prove that the order of the names is chronological. On the contrary as pointed out above a comparison of the sizes of the two commentaries, the importance given to the discussion of Alamkaras (including even Sankara) by Sthiradeva, the great pains taken by Sthiradeva to point out that all the 18 elements of a महाकाव्य are present in the Meghaduta and other minor points ultimately would lead to only one probable inference that Vallabhadeva is the predecessor of Sthiradeva.

VIII

The Copyist

If next to nothing can be gathered about the commentator from the manuscript *literally nothing* can be gleaned about the copyist. Even in Sanskrit this has to be regarded as a singular piece of reticence. The colophon, reveals only this much that the manuscript was completed in Samvat 1857, or 1801. A Q Who the copyist was from where he hailed and other queries of the sort remain unanswered. A careful examination of the manuscript brings out what may be regarded as the personal peculiarities of the copyist (1) The copyist has not cared to see that the text of the stanza is given in such a manner as to be in agreement with the words the Commentator comments on (In this edition excepting stray cases of inadvertance, the text as understood by Vallabhadeva, has been re-constructed. The basis of reconstruction was बलभदेव's own commentary and a reference to the edition of मेघदूतम् by Hultzsch) (2) The copyist's mastery over Sanskrit probably was not, and his accuracy of writing in fact is not of a very high order. Thus कृ etc are written as क (3) Occasionally the copyist is attracted into mistakes which on a revision could have been corrected. An example is वहिश्चरं which is written as वहिश्चिरं the second letter influencing the third (4) when there is space left not however enough to write down the text of the Commentary, he the copyist uses it to do salutation to God Sankara, or to crave indulgence of the readers, as himself was conscious of his errors—(a) दिवाय दिवपतये नमः ; and (b) करकृणमरा क्षन्नुमर्हन्ति सन्तः etc. Notwithstanding minor deficiencies envisaged in the last request by the copyist himself, the manuscript has a value of its own for students of Vallabhadeva's commentary on मेघदूतम् and the present edition is an attempt to make the most of the opportunity thus offered.

कालिदासीयं मेघदूतम् ।

[वल्लभदेवविरचितविवृतिसमुपेतम् ।]

यस्य मृङ्गावलिः कण्ठे क्षान्तामोराजिराजिते ।
मानि रुद्राक्षमालेव स नः पायाद्रणाधिपः ॥
कालिदासवचः कुत्र व्याख्यातारो धर्यं क्व च ।
तदिदं मन्ददीपेन राजवंशप्रकाशनम् ॥
तथापि क्रियतेस्माभिर्मैघदूतस्य पञ्जिका ।
उद्यताश्रयमाहान्यस्वरूपस्यातिलालसैः ॥

अथ यदेतद्भवान्मयाचष्टे किमेतदुच्यते मन्त्रदूतभवणाद्यमाधान्महाकाव्यमपि
उकाव्यवन्न भवति । तथाख्यायिकाव्यपदेशस्तु दूरान्त एवात्र । प्राशुडा-
ः प्रवास विप्रलम्भः कवेर्वर्णयितुमिष्टोत्र । स च नायकमनाभित्य धर्म्य-
स्तथा रसवत्तां न धारयति । न च शृङ्गारविधानम् । शुद्धोत्र नायकतया
स्तस्य च विग्रहोन्मत्तत्वाद्दूत्ये मेष्येरणमपि नायुक्तमिति केलिकार्य-
तत्तत्त्वं स्वरूपम् ।

कश्चिन्कान्ताविरहगुरुणा स्वाधिकारप्रसूतः ॥
शापेतास्ताहमिर्महिमा धर्यमोम्येष मर्तुः ।
यज्ञश्चक्रे जनकतनयास्त्रानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥ १ ॥

कश्चिद्यज्ञः पुण्यजनः रामगिर्याश्रमेषु दिव्यकृत्वाचलतपोवनेषु वसतिं चक्रे
१ । निजपुरीमलकामन्त्रहाय तत्र वाने कारयमाह । मर्तुः प्रमोर्धनदस्य
१ स्वाधिकारात्मनः । (M)

शानेनास्तङ्गमितमहिमा नष्टवेत्ताः । कौटिल्येन कान्ताविरहगुरुणा प्रियाविरह-
दुःसहेन तथा वर्षमोष्येण संवत्सरमनुमाष्येन । किमिति तेनास्य
शापोदायित्याह । स्वाधिकारप्रमत्तो निजव्यापारावलितः । स हि जापायां
व्यसनितास्त्वमाधिकारमनपेक्षमाणो राजराजेन तथैव तत्र वर्षे विरहोऽस्तु
महिमा च ते नश्यतु इति शतः । रामादिमतः स आययौ । कीदृशोऽप्यमेव
जनकतेनयास्नानपुन्योदकेषु सीतामजनपविशतोषेषु । ‘ यदप्यामितमहं द्विलक्षं
तीर्थं प्रवक्षते ’ । राषवसेनिषानेति सीतायाः प्रशंसा शृंगाराश्रयत्वेन
काम्यस्य विकीर्णितत्वात् । तथा स्निग्धा अपरुषाभ्याप्राधानास्तरुषो देव्यु
इति सेव्यत्वकथनम् । वर्षे मोष्यो वर्षमोष्यः । कालाव्नोरात्यन्तसंयोगे
द्वितीयावसासः । रामगिरिभिन्नकूटो न तु ऋष्यमूकः । तत्र सीतावासाभावात्
अस्मिन्सर्गे सर्वत्र मन्दाकरान्ता वृत्तम् । ‘ मन्दाकरान्ता जलधिपङ्गीर्भातो
तादृगुरु चेत् ’ इति लक्षणात् । प्रवासविप्रलम्भो रसः ॥ १ ॥

A certain Yaksā who had failed (*pramattah*) in his duty
(*arthakāra*), (and therefore,) had his great power (*mahimā*)
caused to disappear by his Master's curse, to be borne for
(the period of) an year, unbearable (*guru*), (lit., heavy) on
account of separation from his beloved wife (*kāntā*), made
his abode in the hermitages on Rāmagiri, with waters (in
them made) holy by the bathings of the daughter of (king)
Janaka, (and) the trees (there,) lovely (*snigdha*, lit. soft) and
shady. 1.

तस्मिन्नद्री कतिचिद्वलाविप्रयुक्तः स कामी
नीत्या मासान्कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आपादस्य प्रशंमादिवसे मेघमन्त्रिष्टानुं
वप्रफरीडापरिणतगजप्रक्षणीयं ददर्श ॥ २ ॥

तस्मिन्नद्राविति । ततोऽसौ यशः कतिचित्सत्ताष्टमासां नीत्यातिवाह्य तस्मिन्नद्री
चित्रकूटे मेघं ददर्शवलोकितवान् । कौटिल्यः अवलाविप्रयुक्तः प्रिया-
विरहितः । अतश्च दीर्घत्याक्नकवलयभ्रंशेन सुवर्णकटकगतेन रिक्तप्रकोष्ठः

सूत्यमुजः । कामी व्यसनी । ऋदशमानिष्टसानुमालिङ्गितादिप्रथम् । अतश्च
 वप्रक्रीडार्थं तटाघातक्रीडानिमित्तं परिणतो दत्तप्रहारो यो गजस्तद्व्येषणीयम् ।
 सानुलम्बेभानिभमित्यर्थः । तिर्यन्दन्तप्रहारां तु गजः परिणतो मतः ।
 कदा आपादस्य प्रथमदिवसे समाप्तिदिने । केचित्तु शकारयकारयोर्लि-
 रिसादस्यात् प्रथम इत्युचुः । तत्र प्रथं प्रसिद्धम् । अदिवसे शयनैकादश्याम् ।
 तत्र प्रत्यासन्ने नमसीति सङ्गच्छति । द्रुगंकयमपि चैनमेवार्थं प्रातिपदाः ।
 वर्षाकालस्य प्रस्तुतत्वात् आदिदिनमित्येतत् स्वतीव विक्रम् ॥ २ ॥

That one, full of longing separated from (his) wife, with (his) fore-arm (*pralokṣṭha*) bare (*riśā*, lit. empty) through the slipping off of the golden bracelet; having passed a few (*kañchid*) months on that mountain, saw on the last (*prasame*, V's reading, or 'first' if the reading is *prathame*) day of (the month of) Aṣādhā, a cloud (that was) stuck (*āśliṣṭa*) to the peak (of Rāmagiri), (and also) worth being looked at (i.e. beautiful) like an elephant bent in (the course of his) (*parīṇata*) sport (*krīḍa*) of (battering against) the rampart (*vapra*). 2-

तस्य स्थित्वा कथमपि पुरः केतकाधानहेतो—

रन्तर्वाष्पाश्चिरमनुचरो राजराजस्य दधौ ।

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः

कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ ३ ॥

तस्येति । तस्य जीभूतस्य पुरोगतः कथमपि स्थित्वा राजराजस्य
 वैभवस्यानुचरो भूत्योन्तर्वाष्पोऽनुकण्ठः किमपि राजराजशायमानं वस्तु
 विरं दध्यावधिन्तयत् । कीदृशस्य केतकाधानहेतोः केतकाद्यपुण्यजननकार-
 णस्य प्रावृत्तिं तेषामुद्भवात् । अथ जलददर्शनमात्रेण कस्मादस्यान्तर्वाष्प-
 (त्वं) दधानं चेत्याह । सुखिनोऽप्यविदुक्तस्यापि मेघालोके वर्षाकाले चेतो-
 न्यथावृत्तिं सविपर्यस्तमनस्योत्कण्ठासङ्कुलं किं पुनः कण्ठाश्लेषप्रणयिनि
 प्रियतमालये जने दूरवर्तिनि सति । वर्षासमयमागतमालोक्य स्वस्था अपि

मेघदूतम् ।

यत्रोत्कण्ठन्ते तत्र हि विराडिणः का कपेतरयः । कञ्जानेन ह्येव प्रगनोर्यिता
विद्यते यस्य । मेघा आलोक्यन्ते यस्मिन्निति वर्याः । स्वरुपाश्च्युतास्वयम-
न्ययावृत्ति ॥ ३ ॥

Having stood, with great difficulty in front of that (cloud), the cause of the appearance (*ādḥāna*), of Ketaka flowers (or with 'Āyatala ..' instead of 'Āḍaka...', the cause of the excitement of desire), with tears (suppressed) within, that servant (lit. follower, *any-carah*) of the Lord of Yakṣas, (i.e. of Kubera) meditated for a long while. The mind of even (*api*) one that is happy, on the sight of the cloud, has its attitude (*vyāti*) (rendered) otherwise (*anyathā*). How much more (*āpṛanyah*) (would it be so), when the person having a longing (*pratyāṅgī*) for an embrace by the neck (i.e. one's beloved), is stationed far away? 3.

प्रत्यासन्ने नमसि दयिताजीवितालम्बनार्थी
जीमूतेन स्वकुशलमयीं हासयिष्यन्वृत्तिम् ।
स प्रत्युपैः कुटजकुसुमैः कल्पितार्घ्याय तस्मै
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ४ ॥

ततोऽपि गुह्यकस्तस्मै मेघाय स्वागतं व्याजहार । शोभमानमगतं तैर्ज्ञान-
ब्रवीत् । प्रीतिप्रमुखानि केदूर्बकानि यत्र स्वागते तद्यथा-मद्र स्वस्योसि
कुशलं ते सर्वत्र विभ्राम्यतां यवित्रोऽक्रियतामिदं स्नानमिति । कीदृशोऽपि
जीमूतेन मेघेन स्वकुशलमयीमात्मभेयोऽरुणां प्रवृत्तिं वार्तां हासयिष्यन्
नाधिष्यन् । यतोऽपि दयितालम्बनप्राप्तसंपारणमर्थयते । भर्तृकल्याणादिगमादि
प्रियतमानां समाभाषो जायते । कीदृशाय तस्मै कुटजकुसुमैः पुष्पैः कल्पि-
तार्घ्याय विदितपूजाय अत एवाऽपि प्रीतः । व्याजहार प्रथमदिवस इति
एवार्थ उक्तः । स एव प्रत्यासन्ने नमसीत्युक्तः । नमः आदयः ।
यदि वा जलदनिवृत्तत्वात्प्रत्यासन्ने नमसि निकटवर्तिनि गगन इति
व्याख्यापेयं [इति] केचित् । गगन एव जीमूतो वार्तां नयति । स हि

प्राप्तिं कुर्वन्नायातीति प्रीत्या हारयिष्यन् इति निजोत्पत्तिः ततो रूढशेषेचेति चकारत् क्रियार्यानामुपदेशे रूढः । प्रवृत्तिं हारयितुं स्वागतं व्याजइत्यर्थः । जाम्बवेनेति हृकरोन्यतरस्यामिति पठे ययप्राप्तं कर्तृत्वे । तस्मै इति किरणायमभिप्रैति ॥ संप्रदानमिति संप्रदानश्चनम् ॥ ४ ॥

When (the month of) Śrāvapa (*nabhas*) was near (or alternatively, with *nabhas*=Sky, when the sky full of clouds was) at hand, he, desirous of sustaining his beloved's life (and for that purpose), about to send (lit. *hārayiṣyan* =about to cause to be sent) the news (*pratyūti*) consisting of his well-being, (personally) pleased, offered, to him (the cloud), worshipped (*kalpitārgha*) with fresh (*pratyagra*) Kuṭaja-flowers, welcome, with the words (therein) full of affection. 4.

धूमज्योतिः सलिलमरतां संनिपातः क मेघः
सन्देशार्थाः क पटुकरणैः प्राणिभिः प्रापणीयाः ।
इत्योऽसुख्यादपरिगणयन्गुह्यकस्तं ययाचे
कामार्ता हि प्रणयकृपणाश्चेतनाचेतनेषु ॥ ५ ॥

नन्वेतनस्य मेघस्य दूत्यं कथमिथाह । गुह्यकः पुण्यजन औःसुख्या-
दुक्तगदावशादित्येवमपरिगणयन् जाविमृपंलं मेघं ययाचे प्रार्थयत ।
किमित्याह । क मेघः क सन्देशार्थाः पटुकरणैश्चतुर्गिर्यैः प्राणिभिः प्रापणीया
नेतुं शक्याः । न तु निर्वृद्धिमिः । कथं तर्हि एतदसौ न विमृष्टवान् इत्याह ।
यस्माद्ये कामार्ता मदनवागुक्तिकापीडितास्ते चेतनाचेतनेषु सिंहादपादिषु
प्रणयकृपणाः प्रार्थनादीनां भवन्ति । न हि ते विषयमविषयं वा विवेक्तुं
समर्थाः । भोग्या कविः स्वदोषं निरस्यति ॥ ५ ॥

Where (it may indeed be asked, is) a cloud, a conglomeration (*sannipātaḥ*, lit. falling together) of smoke (or vapour), light, water and wind (and as apart from it,) where, the substances (i.e. imports) of messages (*sande-*

१ महनिहृणाः । (M)

s'ārthāh), fit to be communicated by living beings, with their senses (*karāṣaḥ*) active (*paṇu*)? Not considering thus at all, through eagerness, the Yakṣa requestfully addressed himself to (*yayāce*, lit- begged of (that) cloud). For (*hi*), those (that are) distressed by passion, (become) pitiful (*lṛpṣyāḥ*) due to their supplication (*pratyaya*) to the animate and inanimate (alike) (Or, line 4 with '*pralṛti-lṛpṣyāḥ*' instead of '*pratyaya lṛpṣyāḥ*'.-For, those distressed by passion are incapable (*lṛpṣyāḥ*) by their nature (*pralṛti*), of any discrimination between the animate and the inanimate). 5.

जातं धंशे मुचनयिदिते पुष्करायतंकानां
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।
तेनार्थित्वं त्वयि विधिवशाद्दूरवन्धुर्गतोऽहं
याज्ञा मोघा वरमधिगुणे नाधमे लब्धकामा ॥ ६ ॥

तामेव याज्ञां चादुपूर्विकामाह । यतस्त्वामहमेवंविधं वेदातोऽहं प्रार्थित्वं प्रातः । पुष्करायतंकानां प्रलयमेषानां धंशे जातमिति कुर्वानत्वोक्तिः । मघोन इन्द्रस्य प्रकृतिपुरुषमाद्यपुरुषमिति प्रमावक्यनम् । प्रकृतिध्वमात्माः प्रयानमूता इन्द्रस्य च मेषा एव प्रियकराः प्रकृतिपु । प्रकृतिश्चासौ पुरुष इति वा प्रकृतिपुरुषः । 'स्वाम्यमात्मी च राष्ट्रं च कीदृशो दुर्गे बलं सुहृत् । सप्तप्रकृतयो ह्येताः सप्ताङ्गं राज्यमुच्यते' ॥ कामरूपं मनोरं स्वेच्छारूपं वा बहुरूपत्वान्मेषानाम् । तद्वक्ष्यति 'पुष्पमेषीकृतत्वे' ति । अहं च विधिवशाद्दूरवन्धुरसंनिहितदारः । अतश्च याचनम् । यदेवंगुणयुक्तोऽहं तर्हि किमित्येतावता मय्यर्थंयस इत्याह । यस्मादधिगुणे कुलादिगुणोत्कृष्टे पुरुषे याज्ञा वन्ध्या निष्कला वरं मद्रमन्त्रज्ञवदत्वात् । न त्वधमे लब्धकामा प्राप्तेष्टार्था अपीति भिन्न-लिङ्गत्वे सामान्योपरमात्सामान्याधिहरण्यम् । वरं कृपयताह्वयतादी ॥ ६ ॥

I know you (to be) the principal minister of Indra (*Maghonaḥ*), born (that you are) in the world-known race of Puṣkarāvartakas, assuming (any) forms at your will

(*kāmarūpam*). On that account, have I, with my (dearest) relative far away (*dūrabandhuḥ*) (from me), through the power of destiny, reached the state of (being) a supplicant (*arthitva*), towards you. A request (addressed) to one of excellent qualities (even if) fruitless, is far better than (lit. is well-made, but not) the one addressed to a mean fellow, (even supposing that it turns out to be one) that achieves its purpose (*labdhakāmā*). 6.

संतप्तानां त्वमसि शरणं तत्पयोद् प्रियायाः
सन्देशं मे हर घनपतिक्रोधविश्लेषितस्य ।
गन्तव्या ते वसतिरलका नाम यक्षेवराणां
यास्योद्यानस्थितहरशिखन्धिकाघौतहर्म्या ॥ ७ ॥

न च तस्मादर्थोदनङ्गीकरणं वरमिति वस्तुमारभते । संतप्तानामिति । हे पयोद सन्तप्तानामनेकतापशमनेन यदा स्वं शरणं त्राणं भवसि । तन्ममापि विरहसन्तप्तस्य सन्देशं वार्ता प्रियायाः लकाशं हर नय प्रापय । घनपतिक्रोध-विश्लेषितस्येति सन्तप्तत्वप्रातिपादनम् । क्व मया गन्तव्यमित्याह । शुद्धकाषिपाना वसानिरलका नाम पुरी गन्तव्या यातव्या । गम् धातोस्त्वन्वप्रत्ययः । कीदृश्य-लका । यास्योद्यानस्थितहरशिखन्धिकाघौतहर्म्या । बाष्पं च तदुपवनं च तत्र स्थितो योसौ हरः शिखरस्य शिरो रुस्तकं तस्य चन्द्रिका ज्योत्स्ना तया घौतानि हर्म्याणि यद्य सा दिनेऽपि हरसमीप्यात् घौतहर्म्या किं पुनरात्रौ । ते इति कृत्यानां कर्तरि वा । चन्द्रिका कौमुदीज्योत्स्नेतिकोशः ॥ ७ ॥

You are the resort of the tormented (lit. extremely heated); therefore (*taṭ*), O water-giver, do you (please) convey to my beloved, the message of me, sundered (*vis'leṣitasya*) (from her) by the wrath of the Lord of Wealth. By you is to be reached the abode of lordly yakṣas (or, of the Lord of yakṣas), Alakā by name, with the palatial buildings (*harmya*) in it, bathed in (lit. washed by) the

moonlight from the head of Śaṅkara, staying in the garden, outside (the city). 7.

न्यामारुढं पवनपदवीमुद्गृहीतालकान्ताः
प्रेक्षिष्यन्ते पथिकचनिताः प्रत्ययादाश्वसंत्यः ।
कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
न स्यादन्योप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

पुनरपि कथयति । वातमार्गे खनूद्गतं भवन्तं पान्थाङ्गना विरहिण्योल्लङ्घनु-
क्षिप्य द्रक्ष्यन्ति । यतः प्रत्ययात् निश्चयोत्पादनात् आश्वसन्तः अयं जीमूत
उदितोप्राबन्धमस्तप्रणिश्वरैरामन्तध्वमिति । तदर्थेनमात्रेण कस्मादाया
कृतेत्याह । त्वयि सन्नद्धे वृत्तोद्योगे सति [कः] विरहाकुलां प्रेयसीमुपेक्षेत
विरहेत् । यदि मादृशो दुर्भगोन्योपि पराधत्तो जनो भवेत् । स्वार्थना हि
कान्ताभिः सह समभागाः प्राकृपमतिवाहयन्ति । सन्नद्धादयो हि दृष्ट्वा
एवमादावीरचारिकाः ॥ ८ ॥

You, mounted on the path (*padarīm*) of wind, the wives
of travellers will see, taking comfort (*Āś'rasantyaḥ*) through
(their) confidence (in you), holding up the ends of their
hair. When you have girded up your loins (*sannaddhe
trayi*), who will ignore his wife, helpless (*vidhurām*) through
separation? (Surely,) there would not be another person,
who, like me, has his (very) existence (*vyāti*), dependent
on others (*parādīna*). 8.

आवृच्छस्य प्रियसखममुं तुङ्गमालिङ्ग्य शैलं
यन्त्रोः पुंसां रघुपतिर्पदैरङ्कितं मेखलासु ।
कालेकाले भवति भवता यस्य संयोगमेव
स्नेहव्याजिश्चिरविरहजं मुञ्चतो दाप्नुमुष्णम् ॥ ९ ॥

इदानीं प्रायेणोपदिशति कमुं शैलं चित्रकूटमालिङ्ग्य आवृच्छस्य
सोत्पटं व्योदुर । अतः प्रियसखमिष्टमित्रं मेघानां हृद्रसस्तत्तेषामुदयात् ।

सखा च गमनदाले ज्योत्स्निरयते । कीदृशममुं तुङ्गमुन्नतं तथा सर्वजनपूज्यै
 रामपादैर्मेललासु नितम्बमणेषु अङ्कितं मुद्रितमिति पावनत्वोक्तिः । सखि-
 पर्षमाह । यस्याद्रिः कालेकाले सर्वस्मिन्समागमसमये त्वया सह संयोगं समा-
 गममेव विरहजं बाष्पमूष्माणं त्यजतः स्नेहव्यक्तितर्मवति यः स्निह्यतीत्यर्थः ।
 पर्वता हि जलददृष्टाः स्निग्धा भवन्ति बाष्पं च मुञ्चन्ति । एतदेव सुदृत्त्वं
 क्षिरेण सख्यौ दृष्टे सति अश्रुमोचनप्रेमव्यक्ती जायेते सुदृढः । आपृच्छस्तेत्या-
 जिनपृच्छोरिति आत्मनेपदम् । प्रियश्चासौ सखा चेति प्रियसखः । राजाहः-
 मस्तिन्नष्टच् । कालेकाले इति वीप्साया द्विर्भावः । संयोगमेत्येति बाष्पमोक्षा-
 देशं पौर्वकाल्यं स्नेहविरयापेक्षं वा । अद्रिगोत्रगिरिग्रावाचलद्वौलशिलोच्चया
 इत्यमरः । अङ्कितमिति तदस्य सञ्जातमिति तारकादिभ्य इतजितितज-
 मत्यचः ॥ ९ ॥

Having embraced this lofty mountain, take your leave
 (*aprechasya*) of this dear friend (of yours), marked on the
 slopes (*mekhalās* lit. the girdles) by the foot-prints of the
 Lord of Raghus (i. e. Rāmachandra), worthy of being
 saluted by men. (Bid adeau to this one) on the part of whom
 (*yasya*), there arises, season after season (*kāle kāle*), the
 manifestation of affection on his having come in contact
 with you, shedding as he (then) is (*muticakah*), hot tears
 (punningly, hot vapour), taking their birth in (his) long
 separation (from you). 9.

मन्दं मन्दं नुदति पयनश्चानुकूलो यथा त्वां
 यामश्चायं नदति मधुरं वातकस्तोयगृध्नुः ।
 गर्माद्यानस्त्रिपरिचया नूनमावद्धमालाः
 सेविष्यन्ते नयनसुमर्गं स्ने भवन्तं बलाकाः ॥ १० ॥

• न च त्वमेकाकी मविष्यसीति शुभनिमित्तकयत्नम् । यथेदं शुभमस्म्यते
 तथा निश्चितं नेत्रमुन्दरं त्वामाकाशे बलाकाः सेविष्यन्ते भविष्यन्ते । किमि-
 त्याह द्विती वातो यथा त्वां मन्दं मन्दं नुदति प्रेरयति । यथा चायं वातको

मेघदूतम् ।

मयूरो मधुरं कूजति । वामो वामपार्श्वस्थो वसूनादी । तोषगृध्रुर्जलमपि-
लापुकः । वार्षिकधर्मदर्शनाद्वलाका अप्यायास्यन्तीति प्रावृट्पमोत्रम् ।
कीदृश्यस्ताः । गर्भाधानेन स्थिरपरिचयो यासां ताः मेघमार्जितेन हि ताः
सगर्भा भवन्तीति वार्ता । आवद्धमाला रचितपङ्क्तयः । मन्दं मन्दमित्यादिरे-
द्वित्वम् ॥ १० ॥

Gently (and) gently doth the wind blow so as to be
(*yathā*) favourable to you. And here, to the left (*rāmah* or
'the sweet-speaking' sjective qualifying *cāṭākah*), twitters
(*nadati*) sweetly the *Cātsk* (bird), eager (*grādhnu*) for
water. Indeed in the sky (above), female cranes who would
have formed rows (*mālāḥ*, lit. garlands) through (their)
acquaintance (with you) during the festive occasion
(*lṣṛṣṭa*) of their impregnation (*garbhādhāna*, lit. the laying
of the seed or the germ), will wait on you, attractive to
the eyes. 10.

तां चावश्यं दिवसगणनात्तत्परामेकपत्नी-

मव्यापन्नामविहृतगतिर्द्रव्यसि भ्रातृजायाम् ।

आशायन्धः कुसुमसदृशं प्रायशो हंगनानां

सद्यःपातप्रणयि हृदयं विप्रयोगे रुणादि ॥ ११ ॥

तां चावश्यमिति । ॥ च तव निरर्थकः क्लेशो भवतीत्याह । तां भ्रातृ-
जायां मित्रमार्थे निश्चितमव्यापन्नाममृतामीक्षिष्यसे । कीदृशीं दिवसगणना-
त्तत्पराम् । कियान्काले गतः कियान् शेष इति गणनासाधयाम् । यत एक-
पत्नी पतिव्रताम् । एकः पतिर्यस्याः सा । एवंविधं चेतक्यं तर्हि अन्वारा-
मित्याह । यस्याधारीणां म्रियद्दयमाशावन्धः प्रायेण रुणादि अवलम्बते ।
यतः कुसुमसदृशमतः सद्यःपातप्रणयि तत्क्षणविनाशोन्मुखम् । एवंविधम-
प्याशया घायते । नूनमस्माकं पुनः प्रियेण संभोगो भावीति । आशावन्ध
आशावन्ध इव जालकारकृततन्तुनिकरः कुसुममात्रं शुष्कं वातेरितं रुन्धे ।
च शब्दः पूर्वशास्त्रादेशया समुच्चये । एवमनन्वयत्र प्रणयः प्रीतिकन्मुखता ।

एकपत्नीमिति नित्यं सपत्न्यादिष्विति ङोप्नकारौ । पदसंस्कारपक्षे द्रव्यसी-
त्यमृतेन लृट्प्रयोगः । भ्रातृजाया शब्दे ऋतो विद्यायोर्निसंवन्देभ्य इत्यलुक्-
भावाश्चेत्यः ॥ ११ ॥

And definitely (*āvasyam*) will you, with your course
unimpeded (*arīhatagatāh*), see her, (your) sister-in-law,
a devoted wife (*ekapatnīm*), (till then) hale and hearty
(*aryāpannām*, lit. not dead), intent on the counting of days.
For, the bond of hope, generally sustains the heart of women,
(which) in separation, (being) flowerlike, is all too ready
(*prajayī*) for an instantaneous (*sadyah*) fall (*pāta*). 11.

कर्तुं यच्च प्रभवति महीमुच्छिलिङ्घ्रातपत्रां
तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।
आ कैलासाद्भिसक्तिसलयच्छेदपायेयवन्तः
संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥ १२ ॥

सहायान्तरसम्पत्तिमाह । कर्तुमिति । तत्त्वदीयं च्यनितमाकर्ण्य तत्र राजहंसा
अनुचराः कैलासाद्रिपर्यन्तं माविश्यन्ति । यतो मानसोत्का मानसोत्कमनसः ।
प्रावृषि ते शरणायै तत्र यान्ति किं तद्गर्जितमाह । यन्महीमुच्छिलिङ्घ्रातपत्रा-
मुद्रताशिलिङ्घ्रास्त्रयकुसुमां विधातुं प्रभवति शक्नोति । तानि हि मेघगर्जितेन
जायन्ते । अत एव तदवन्ध्यं सफलं श्रवणकर्णसुखकारीति चाट्टपदम् । कौट्या
हंसा विधानां कित्तलयानि तेषां छेदः स्वण्डः स एव पायेयमच्चमोजनं विघटे
तेषां ते तयोक्ताः त्रिसक्तिसलयच्छेदपायेयवन्त इति विग्रहः । आकैलासा-
दित्यव्ययीभावो [विभावितः] ॥ १२ ॥

Having heard that rumbling (*garjitam*) of yours, de-
lightful (*subhagam*) to the ear (*śravaṇa*), which is capable
of making the earth possessed of umbrellas (*ūtapatra*) in
the form of mushrooms (*śilindhra*) that have grown up (*ut*),
the royal swans, with bits of lotus-stalks as their provender
(or 'tiffin', *pāthya*), will become your companions in the
journey, in the sky as far as the Kailāsa mountain. 12.

मेघदूतम् ।

मार्गं तावच्छृणु कथयतस्त्वत्पयाणानुरूपं
सन्देशं मे जलदं तदनु श्रोष्यसि श्रोत्रपेयम् ।
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपभुज्य ॥ १३ ॥

मार्गमिति । हे जलदं मम गदतोष्णानं तावच्चन्द्रमनाहितमाकर्णय तदन-
न्तरं श्रोत्रपेयं कर्णानन्दनं सन्देशं श्रोष्यसि निशामयिष्यसि । कीदृशं मार्गमि-
त्यानुकूल्यमाह । खिन्नः खिन्नः इति विभ्रान्तः सन्त्वं यत्र मार्गं अद्रिषु पदं न्यस्य
क्रमं निश्चिष्य गन्तासि यास्यसि । क्षीणः पयश्च नदीनामगुस्तोयमुत्प्लव-
पीत्या शीघ्रं यास्यसि । पानविभ्रामौ हि सुतरामुत्प्लवयेते पयि । तदनु तदनु-
नीत्यादयः पूर्वकविप्रयोगदर्शनात्साधवः । अभ्यये न पठ्यीतमासौ निषिध्यते ।
श्रोत्रपेयमिति कृत्यैराधिकारार्थवचने । खिन्नः खिन्न इत्यादी आधिक्ये
द्वित्वमिति कर्मधारयवत्त्वात्सुबुद्धय भवति । आदिक्ये च द्वित्वमात्रेद्वितमिति
महत्या संख्या ज्ञापितम् । गन्तासीति लुट् । परिलङ्घिति क्रियाविट्पणम् ॥ १३ ॥

Just (*śarat*) listen, as I am telling, to the path suitable
for your journey; my message, welcome to the ear
(lit. fit to be drunk by the ear), you will hear, O cloud,
subsequently (*śadanu*); (—the path—) on which (*yatra*)
you will proceed, planting your step on the mountains, every
time you are wearied (*khinnah khinnah*), and enjoying whole-
some (literally, *parilaghu* = extremely light) water of streams
everytime you are tired out (*kṣīṇah kṣīṇah*). 13.

अट्टेः गृहं हरति पवनः किंस्विदित्युन्मुखीमि—
दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनामिः ।
स्थानादस्मात्सरसानिचुलादुत्पतोद्भूमुखः सं
दिङ्मगानां पयि परिहरन्त्यूलहस्ताधलेषान् ॥ १४ ॥

मार्गप्रारम्भमाह । अस्मात्स्थानात्त्वमुत्तराभिमुखः स्वमुद्रच्छ । सरसा-
निचुला वेतसा यत्रेति प्रावृद्धवर्गेन । त्वं कीदृशश्चकितचकितं सत्रासमुद्रच्छा-

भिर्मुग्धमिद्वयश्रुभिः इत्थं दृष्टेत्साहो दृष्टोद्यमः कथमित्याह । पवनो वायुः
 किंस्तिदचलशिखरं हरत्यपनयति । अतश्च पातशङ्कया चकितत्वमत्र एव
 मुग्धत्वम् । किं कुर्वन् । दिङ्नागानानाशाकरिणा पयि स्थूलइस्तावलेषान्
 महाकम्पान् वर्जयन् । ते हि तं प्रति द्विरदसंभ्रान्त्या प्रहीतुमिच्छन्ति ।
 दिङ्नागाश्च पातालादारन्व । ' मन्दाकिन्याः पयः शेषं दिश्वारणमदायिलम् ।
 नदत्ताकाशगङ्गायाः स्रोतस्पुद्गमादिमाजे ॥ ' चकितचकितमिति प्रक्षारे
 दित्वम् । स्विप्रभे च कितके चेत्यमरः । मुग्धा योऽयचारिकीति च ॥१४॥

With your energy (*utsāhka*), watched in a manner full of apprehension, by the (beautiful, unsophisticated or) naïve (*muḡyāka*) Siddha-wives, with their faces turned upward with the thought (*iii*) ' does the wind drive away the peak of the mountain ? ' do you, your face towards the northern direction, fly up (*utpata*) to the sky, from this place, with juicy canes (in it), averting on the way, the insolent onslaught (*aralepān*) with their trunks, (on the part) of the quarter-elephants- 14-

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ताद्
 वाल्मीकाम्नाश्रमवति धनुषखण्डमाश्रण्डलस्य ।
 येन श्यामं वपुस्तितरां कान्तिमापस्यते ते
 यहेणैव स्फुरितरुचिना गोपवेरस्य विष्णोः ॥ १५ ॥

रत्नच्छायेति । एतत्पुरस्तादग्रे तावद्वाल्मीकातिनीलिकोत्प्लावमृत्कृत्यान्ता-
 दान्तगङ्गल इन्द्रस्य धनुःखण्डं चापैकदेशः प्रमवन्दुर्भवति । सर्पगर्भे वाल्मीक-
 निरिति मुरवापस्य प्रावृषि प्रमव इत्यागमः । अथवा वाल्मीकाम्नात्प्लावतमेवा-
 भत् । वाल्मीकः सातयो मेघः । कीदृशम् अनेकवर्गत्वाद्वलच्छायाव्यतिकर
 इव बहुविधमणिकान्तिसंयकं च प्रेक्षणीयम् । येन च तव कृत्स्नं
 शरीरमतितरां कान्तिमापस्यते । यथा बल्लवरूपशरेः प्रसरत्कान्तिना
 निष्ठेन वनुः कान्तिमानवन् गोमा हि प्रापेय शरवन्मदूरनिष्ठवारिणः
 प्रवहन्त्येव वर्गवर्गनयि क्रियन् इति मार्गोन्देवोऽग्निनात्य श्लोकस्य नावसरः ।

त्पातिकरो भिभीमावः । पनुस्तण्ड इति नित्यसमाप्त इतिस्तम् । वास्तुशब्दः
सहस्राव इत्यमरः ॥ १५ ॥

Here, in front rises from the top (*agrest*) of the ant-hill (*Tālmalā*), a section (*khaṇḍa*) of Indra's (*Ākhaṇḍajit*) bow, worth being looked at (by reason of its loveliness) like the mingling together (*vyatikara*) of the lustres of gems (—the rain-bow—) by which your form, beautiful (*syāma*) (by nature) will attain even greater loveliness, like that of Viṣṇu in the garb of a cowherd (which is naturally attractive, yet attaining even a greater charm) by a feather, the brightness of which has shown forth (*syākurita*). 15.

त्वय्यायत्तं वृषिफलमिति भूविलासानभिषैः

प्रीतिस्निग्धैर्जनपदबधूलोचनैः पीयमानः ।

सद्यःसीरोत्कण्ठसुषुप्तिस्त्रेभ्यः शालं

किंचित्पश्चादमजं लघुगतिर्भूय पयोत्तरेण ॥ १६ ॥

त्वय्येति । मातृमुदरं क्षेत्रं किञ्चिन्मनागारुह्य पश्चादनेन्तरमुत्तरेणोत्तरां
दिशि भूयो बहुतरम् । गतिं प्रवत्येव व्यावर्तय । शालं हि दक्षिणादिस्थं
तेन चोत्तरादि गन्तव्येति गतिप्रवत्यम् । शालोदरं वृष्ट्या बहुमौल्यर्थम् ।
शालेन हि तदुपरिमवमाकाशं लक्ष्यते । कीदृशत्वं वृष्टिरानात् त्वय्यायत्तं
वृषिफलमिति । अतो हेतोर्जनपदबधूलोचनैः पीयमानः शान्तिमान् इत्यमानः ।
कीदृशमौल्यत्वाद्स्निग्धिलासानभिषैः । अत एव प्रीतिवशास्निग्धैरलक्षैः ।
कीदृशं शालं सद्यस्तत्क्षणं क्षीरेण हृद्येन पशुत्कण्ठं दिव्येत्वनं तेन सुषुप्ति
सुगन्धि हलोत्पद्य हि मूर्ध्वतद्वक्ष्यतिवरात्सुरभिर्भवेति । प्रवत्येव स्तिरप्यम्
उत्तरेणेत्येनन्तः । कीदृशत्वं लघुगतिः शीघ्रगतिः ॥ १६ ॥

Being drunk by the village-maidens' eyes, not conversant
with the (amorous) modifications (*Tilāra*) of the brow,
gentle due to affection, because (*hi*) (as they think rightly)
on you is dependent the fruit of ploughing, having climbed

up the hilly ground (or plateau *māla*) with the fields (*kṣetra*) in it odorous through fresh (*sadyah*) furrowing (*utkaṣṭa*) with the plough (*sīra*), wend (your way) slightly westward (*pascāt*) and again just (*eva*) in the northerly direction (itself). 16.

त्वामासारप्रशमितवनोपश्रुत्वं साधु मूर्ध्ना
वक्ष्यत्यध्वधमपरिगतं सानुमानाप्रकूटः ।
न क्षुद्रोपि प्रथमसुकृतापेक्षया संश्रयाय
प्राप्ते मित्रे भवति विमुखः किं पुनर्यस्तथोच्चैः ॥ १७ ॥

अथेति । अध्वश्रमेण परिगतं व्याप्तं भवन्तं सानुमानाप्रकूटो मूर्ध्ना
शृङ्गेण साधु सम्यग्वक्ष्यति धारयिष्यति । यत आसारेण प्रशमितवनो-
पश्रुतस्त्वम् । त्वया ह्यस्य वेगवर्णेन दाशमिर्निर्वापितः । किमेतावता शिरसा
वहनम् । न क्षुद्रोपि इति संश्रयाय वासार्थं सुदृश्यायते सति क्षुद्रोपि दुर्जनोपि
विमुखो न भवति । कुतः प्रथमसुकृतापेक्षया । आदावेतेन मे सुपकृतभिदानी-
मेतस्याहं प्रत्युपकरोमीति पूर्वोपकारप्रत्यालोचनया न पराङ्मुखीभावः ।
क्षुद्रः खलो ह्रस्वश्च । उच्चैः प्राङ्मुर्महामनाश्च । वक्ष्यतीति वहे रूपम् ।
सानुमान्यवतः । तथेत्यनेनौचैस्त्वस्य प्रसिद्धिमाह ॥ १७ ॥

Well (*sādhan*) will the mountain *Āmrakūṭa* hold on his
head (*mūrdhnā*, i. e. on its peak), you, overwhelmed with
the fatigue of the path, (yet one) that would have put out
(*prasamita*) the forest-conflagration by (your) shower. Not
even an insignificant (being) has his face turned away
(*vimukhaḥ bhartī*) on a friend having arrived for resort, by
reason of consideration (*apekṣā*) of the previous good-
turn (*sukṛta*) (done by the visitor). How far greater then
is there such a possibility, (when) he is so (*tathā*, lit.
that much) lofty ? 17.

एतदनुकारी ह्यचिदपि श्लोको विद्यते ।

अच्युतान्तं परि (प्रति) मुखगतं सानुमानाप्रकृत-
स्तुतेन त्वां जलद शिरसा चक्ष्यति श्लाघमानः ।
आसारेण त्वमपि शमयेस्तस्य नैदाघमग्निं
सद्भावाद्भिः फलति न चिरेणोपकारो महत्सु ॥ १८ ॥

त्वा पयि भान्तं सम्मुखमागतमाप्रकृतादयः सानुमान् उच्चैः शिरसा श्लाघना
वक्ष्यति । त्वमपि तस्य वेगवर्षेण दावानलं निर्वापयेः यस्माग्महानुरूपे तु
सत्कारार्द्रः पूजा उपकारो यो विधीयते सोचिरेणैव फलिष्यते । अत्र महत्त्वं
मेघस्य पूर्वत्र तु पदैतस्य । सर्वोन्नतोऽपि जलदरोऽत्र दिशाम्यतीति उच्चैः
श्लाघा ॥ १८ ॥

The mountain (*sānumān*) Āmrakūṭa, honouring (*s'ūjā-*
mānah) (you), will bear by his high head (also peak) you,
O cloud, that would be fatigued by the (length of the) path,
overwhelmed by weariness (*śramoparigatam*) (or better
pratimukhagatam you gone into his presence); by (your)
shower, do you on your part (*tram apt*) cause to be put out
the fire of that (Āmrakūṭa), produced by summer. Before
long (*nācireṣa*), doth a favour dripping (lit. wet) with
good feeling, (done) to the great, bear its fruit. 18.

छत्रोपान्तः परिणतफलद्योतिमिः काननाम्ने—
स्वय्यारुढे शिखरमचलः स्निग्धवेणीसवर्णे ।
नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
मथ्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥ १९ ॥

छत्रेति । त्वयि गृह्णमुद्रते सति अन्नकूटोचलो निश्चितं मृगमिथुना-
लोचनीया रम्यां दद्यामाप्तस्यते । चतः परिणतफलद्योतिमिः पञ्चान्नद्योमि-
भिर्वनान्नकूटैरछन्नोपान्तच्छादितपर्वन्तस्त्वमपि स्निग्धवेणीसवर्णे । अरुणवेण-
वत्तारकाले । अतश्च कृष्णचक्षुकसमः अतश्च महीदुव इवेत्युपमा । अत
एव देवद्वन्द्वदर्शनम् ॥ १९ ॥

When you, with complexion similar to that of the soft braid of hair, would have mounted the peak, the mountain with its slopes (*upanatah*) covered by mango-trees from the forest, glistening (*dyotibhah*) with (their) ripe fruit, would, to be sure, reach a state fit to be eyed by the couples of immortals (i.e. the celestial beings), dark at the centre (as the mountain would then be) (and) yellowish bright (*pāṇḍuh*) in the remaining (part of its) expanse (*visṭāra*), like the breast of (Lady) Earth. 19.

स्थित्वा तस्मिन्वनचरवधूभुजकुञ्जे मुहूर्तं
तोयोत्सर्गद्रुततरगतिस्तत्परं वर्त्म तीर्णः ।
रेवां ब्रह्मस्युपलाधिपमे विन्ध्यपादे विशीर्णा
मन्त्रिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ २० ॥

अश्वमुखादीनां वनेचराणां कान्ताभिः सेविते गहने भद्राभ्र हृणं स्थित्वा
तस्मादनन्तरं वर्त्म मार्गमवतीर्णरत्नं नर्मदा रेवामालोकयिष्यसि । रेवा तु
नर्मदा सोमोद्भवा मेकलकन्यकेत्यमरः । कीदृशी नर्मदामुपलैः पापानै-
र्विपमे विन्ध्याद्रेः पादेषोभागे । पादाः प्रत्यन्तपर्वता इत्यमरः । अतश्च कामिव
मन्त्रिच्छेदैर्विरचितविमार्गैर्दत्ता गजवपुषि भूतिं सुशामिव । इत्युपमा
तोयोत्सर्गेण जलत्यागेन द्रुततरा भतिशीघ्रा गतिर्गमनं यद्येति वर्त्मतरणे
कारणम् । जलदा हि वल्लिदानेन शीघ्रं गच्छन्तीति प्रसिद्धम् । हिमवाज्जिपद्यो
विन्ध्य इत्यमरः ॥ २० ॥

Having stayed, for a while (*muhūrtam*), on it, with the bowers (there) enjoyed by the wives of the forest-roamers with your speed (all the) quicker, thanks to the dropping down of water, having crossed the path thereafter, (you) will see the Narmadā (*Revā*), shattered (*visṭrāṇam*) at the foot of Vindhya, uneven (i.e. hard) due to rocks (*upala*), (looking) like the decoration (*bhūti*) on an elephant's body, arranged by bits (*chedaik*) of ornamental lines (*bhakti*). 20.

तस्यास्तिस्तेर्वनगजमर्द्वांसितं बान्तवृष्टि-
जम्बूकुञ्जप्रतिहतस्यं तोयमादाय गच्छेः ।

धन्तःसारं घन तुलयितुं नानिलः शक्यति त्यां—
रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥ २१ ॥

तस्या रेवाया जलं स्वमादाय गृहीत्वा यायाः । यतो बान्तवृष्टिः मृष्टतोषः ।
क्रीदयं जलं—तिक्तैः काननकरिदात्रैर्वांसितं मुरर्माकृतम् । विण्म्यो हि गज-
वासः । तथा तीरजेन जम्बूकुण्डेन जम्बूवनेन जडाकृतवेगम् । इति मुग्धोक्तिः ।
रेवा हि वेगवाहिनी । जलादानेन गुणमाह । हे घन, अग्मःपानादन्तःसारं
परिपूर्णमनस्कं मरुतस्त्वां तुलयितुं परिच्छेतुं न प्रभविष्यति । यतः सर्व एव
जनः कश्चिद्विक्तः शून्योत्र लघुर्भवति । अवमानास्वदत्तं याति ।
पूर्णता गौरवाय । आश्रयो हि सर्वैराद्विष्यते । नवजलेन गुरुत्वे सति नानिल-
परिमदमातिः । अयमत्र ध्वनिः । यथा कश्चिदुदपो वननकर्ता तिलजल
निवेत् । तस्य घातवाधा न जायते । तथा स्वमपि बान्तवृष्टिस्तिलं जलं निव
तवापि वायुर्वापको न भवेत् ॥ २१ ॥

Having poured down showers (*cāntarṣṣiḥ*) (and)
having taken in the water of that (river Narmadā), pungent
(as also) fragrant (*tikta*) made odorous (*cāntam*) by the
ichors of wild elephants, its speed impeded by bowers of
Jambu (trees), you may proceed. The wind, O cloud, would
not be able to take you, with essence (*sāra*) within (*antaḥ*)
quite lightly. For, emptied, (*riktaḥ*) every one becomes
light (*laghuḥ*), (whereas) fulness (leads) to weightiness
(punningly, importance). 21-

नोपं दृष्ट्वा हरितकपिदां केसरैरर्घरुद्धे-

रात्रिर्भूतप्रथममुकुलाः कन्दलीश्वानुकच्छम् ।

दग्धारण्येष्वधिकसुरार्मि गन्धमाघ्राय चोर्न्याः

सारंगास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥ २२ ॥

नीपमिति । जललवमुचस्तोयवर्णितव सारंगा मयूरा मार्गे सूचयिष्यन्ति विहैरुद्दिष्यन्ति । नूनमनेन पथा जीमूत आयात इति तैर्हि मेघात्तोयकणाः पातध्या इति तदनुसरणम् । स्वादादिहृष्टचित्तत्वा-
 द्रजंश्चासौ तैर्न लक्षित इति मार्गोन्नयनम् । किं कृत्वा सूचयिष्यन्तीति
 चिदान्याह । अर्धरुदैः सामिषवैः कैसैर्हरितकपिशं नीलिपिङ्गं नीपं कदम्ब-
 कुसुमं दृष्ट्वा । तद्वि वर्णासु नवनलपाव विना न जायते । तथाविभूत-
 प्रथममुकुला उत्पन्ननवकोरकाः । कुङ्कुलो मुकुलोऽश्रियाभित्यमरः । कन्दली-
 लता अनुकूलं तीरसमीपे दृष्ट्वा समीपार्थेन्ययीभावः । ता हि वर्णासु
 फुलन्ति । तथा दग्धरण्येषु निदाघप्लुष्टकाननेषु अधिकसुरभिं गन्धमुर्ग्याः
 पृथिव्या आश्रय शिङ्घ्रित्वा जलकणपातादि तत्र सौगन्ध्याविर्भावः । जल-
 कणमुच इति मेघविशेषणम् । न तु सारगविशेषणम् । सारंगा इति शकम्भ्या-
 दिषु पररूपमिति पररूपता ॥ २२ ॥

Having seen the Kadamba-flowers (*nīpam*) greenish-yellow because of filaments (only) half-grown, and the plantsain-trees with their first bud manifest (*āvirbhūta*) in the vicinity of the marshy lands (*antakaccham*), (also) having smelt the odour of Earth, all the more fragrant in the burnt up forests (or alternatively, having eaten, *jagdhā*), in the forests and smelt the odour of Earth), the deer (*Sāraṅgāḥ*) will indicate the path of you, the showerer of drops of water, 22.

उत्पश्यामि द्रुतमपि सखे मन्त्रियार्थं वियासोः

कालक्षेपं ककुमसुरभौ पर्वते पर्वते ते ।

शुक्लापाङ्गैः सजलन्यनैः स्वागतीकृत्य केकाः

भन्पुद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २३ ॥

अरमदितार्थं त्वरितमपि जिगमिषोस्तव कुसुमसुगन्धौ सर्वत्राद्री तनाहं
 कालक्षेपमुत्पश्याम्युपेक्षे । कुत इत्याह । यस्माप्तिवसखैः प्रियमित्रैः शुक्ला-

मेघदूतम् ।

पाङ्क्तिर्मयैः । शुक्लापाङ्गो मयूरः स्यात् । केकाः स्वागतीकृत्य वार्तिमः
स्वागतं कृत्वा प्रत्युद्रत इत्युत्तिप्रत्युत्तिवशात्कालधेयः । कीदृशैः सजलनयनैः
नवोदकयुक्तैः । अतश्चार्थये त्वामस्मदर्थे कथमपि भवान् गन्तुं व्यव-
स्येत् । व्यायासं कुर्यात् । अहं नतस्त्वं चोन्नत इति भावः । सजलनयनतन्त्र
चित्रेण मिशालोरुनात् । केका वार्ति मयूरस्येति अमरः ॥ २१ ॥

I apprehend (there will be) O friend, a delay (lālaṣepam) on every mountain, fragrant with kuṣāja (Kakuhha) flowers, (in the case) of you, desirous though (api) of going at even a quicker pace, for doing a favour (priya) to me [alternatively for the sake of my darling (priyā)]. Approached for the purpose of reception (pratyudyātah), by peacocks (śuklāpāṅga), with tears (of joy) in their eyes, after having used their cries as words of welcome (śāgatiikṛtya), may your honour (bhāṇ) resolve, somehow, to go quickly. 23.

पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिर्नै-

र्नाडारम्भैर्गृह्णालिभुजामाकुलग्रामचेत्याः ।

त्वप्यासन्ने परिणतफलश्यामजम्बूवनान्ताः

संपत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ २४ ॥

पान्ङ्क्तिरिति । त्वयि निकटे सति दशार्णसंख्या जनपदा एवंविधाः संपत्स्यन्ते
मविष्यन्ति । कीदृशाः केतकैः पुष्पैः पाण्डुच्छायाः शुक्लशोभा उपवनवृत्तय
उद्यानकण्ठ्यो येषां सितत्वात् केतकानाम् । सूच्या गर्भे कण्टकेन भिन्नैर्विदा-
रितैः । तेषां हस्तसां सूचिं मित्वा विनियान्ति । तथा गृह्णालिभुजां काकानां
नाडारम्भैरालयपरमैराकुलानि व्याकुलानि ग्रामचेत्यानि देषु । वर्यामयादि
पक्षिणो नान्यत्र तिष्ठन्ति । चैत्यं बुधालयः । यदि वा महामोगप्रहाततमो
वनरपातिश्चेत्यः । तथा कलानां परिणत्या पाकेन श्यामा जम्बूवनान्ता यत्र ।
कप्यज्ञा [कपित्वा !] नौव हि जम्बूकलानि पाकेन श्यामायन्ते । कतिपया-

दिनस्यायिहंसा येषु ते कतिपयदिनस्यायिहंसाः । मेषालोके मेघमयाते
मानसं गच्छन्तीति भावः ॥ २४ ॥

With you, close at hand, the Daśārṇa Country with the garden-hedges (*aparāṇa vṛtayaḥ*) having their complexion bright (*pāṇducchāyāḥ*) due to Ketaka-flowers opened (lit. *bhāṇna* 'broken') at the tips (*sūcī*) (of their buds) with the holy trees (*caityaḥ*) in villages, crowded with the nest (-building-) activities of the eaters of domestic offering (or worship i. e. of the crows), with the skirts (or regions, *anta*) of Jambū forests dark (also beautiful) through ripe (*parrīṭa*) fruit, will have the swans staying (in it) for (only) a few days. 24.

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
गत्वा सद्यः फलमाधिकलं कामुकत्वस्य लब्ध्वा ।
तीरोपान्तस्तनितसुभगं पास्यसि स्वादुयुक्तं
सभूभङ्गं मुखमिव पयो वेत्रवत्याध्रलोमि ॥ २५ ॥

तेषामिति । तेषां दशार्णानां विदिशाख्या राजधानीं नृपतिवासयोग्यां
नगरीं गत्वा तत्तत्प्रगमविकलं परिपूर्णं कामुकत्वस्य फल स्वं लब्ध्वा प्राप्स्यसि ।
कुत इत्याह । यद्यस्मात् वेत्रवत्याः सशितस्तदेवांविधं पयो जलं पास्यसि ।
कौटुम्भी तीरोपान्ते तटनिकटे स्तनितेन पक्षिकृजितेन वा सुभगं सुन्दरं स्वादु
रुच्यं चलोमि स्तनितवतीति । अत एव सभूभेदेन मुखेन तुल्यमत
एव कामिन्विकलभावः । कामी हि कामिन्याः कुटिलभ्रु वक्त्रं स्वादु घर्षति ।
ऊर्म्यां म्रुव उपमानम् । स्तनितं मणितस्योपमानम् । यदिति हेतुपदं तदिति
परोर्निर्देशः । विदिशः शब्दः पृथोदरादिर्लक्षणम् लब्ध्वेति अनशनने लुडन्तः ।
शरावर्तं वेत्रवतीति नदीविशेषेष्वावः ॥ २५ ॥

Having reached its (lit. their i. e. Daśārṇa's) capital, with its name (*lakṣaṇa*) Vidiśā, known all the quarters over, you will secure (*labdhvā*), immediately, the fruit (whole

and) entire (*avikala*) of love-eagerness,—in *as* far as (*yasmād*), you will drink the sweet water of Vetravati, the waves in it moving, in a manner charming (*subhogam*) through (your) rumbling (*stanita*) near the bank, like the face (of a beautiful lady), sweet (*srādu*), with the knitting of the eye-brow in it, (drunk by the lover) in a manner charming due to words uttered by the lover (coaxingly) in close vicinity. 25.

नीचैराख्यं गिरिमधिवसेस्तत्र विद्यामहेतो-
स्त्वसम्पर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।
यः पण्यस्त्रीरतिपरिमलोद्गारिर्भिर्नागराणा-
मुद्दामानि प्रथयति शिलादेशमभिर्यदनानि ॥ २६ ॥

नीचैराख्यमिति । तत्र विदिशाया नीचैराख्यं गिरिम् । आख्यया नीचं स्वरूपतस्तूष्णमिति भावः । विद्यामार्थं त्वमधिवसेरयितिशेराश्रयेः । कीदृशं प्रौढपुष्पैर्विकसितकुम्भैः कदम्बतरुभिर्हेतुभिस्तत्र सुहृदः संश्लेषात्पुलकितमिव रोमाञ्चितमिव कुलस्य हि कदम्बकुसुमस्य रोमशोभा जायते । केचिन्व-
प्रौढेति पेदुर्भुक्तितत्वाच्च पुलकाकारतामाहुः । यश्चाद्रिनागराणां विदग्धानामुद्दामानि प्रचण्डानि शैवनानि तारुण्यानि (शिला?) देशमभिः पन्दराग्रैः प्रथयति ख्यापयति । कीदृशैः पण्यस्त्रीणां गणिकानां परिमलं सुरतमुद्गिरन्तीति तथोक्तैः । नगरविदग्धा हि सत्रागत्य दरीषु वारस्त्रीभिः सह रमन्त इति भावः । विद्यामशब्दः कवीनां प्रमादश्च । सुरते स्थात्परिमल इति वैजयन्ती ॥ २६ ॥

There, with the purpose of (giving yourself) a respite, you (should kindly) stay on the mountain 'Nicaish' by name, horripilated as though through your contact, due to its Kadambas (trees) with their flowers fully grown, (the mountain) which proclaims the youths of city-bred persons, past all control (*uddāmāni*, lit. unbridled) by its

rock-chambers (*Silaresma*, or *caves*), which (latter) disclose (*udgāribhāṣ*) the amorous sports (*parimāla* = *surata*) through love (*ratī*) (on the part) of harlots (or, perhaps better and simpler, ... 'with its rock-chambers emitting (*udgāri*) the fragrance (*parimāla*) of the dalliances *ratī*) of the harlots.). 26-

विश्रान्तः सन्नयज नगनदीतीरजातानि सिञ्च-
 शुभानानां नवजलकणैर्युधिकाजालकानि ।
 गण्डस्वेदापनयनरुजाह्लान्तकर्णोत्पलानां
 छायादानाक्षणपरिचितः पुष्पलवीमुखानाम् ॥ २७ ॥

विश्रान्तेति । तत्र विश्रान्तः विश्रामयुक्तः सन्नन्तरं गन्तव्यावशेयं स्वं याया गच्छेः । किं कुर्वन् । नगनदी कानननदी विशेषो वा तत्कूले भवति उपवनानां युधिकाजालकानि । हरिणीगुल्फान्नवजलकणैरुक्षन् सिञ्चन् । पुष्पलवीमुखानां मालाकाराङ्गनानां छायादानादेतोः क्षणभान्नपरिचितः मुहूर्तापापहारात् । कीदृशानां मुखानां कपोलयोर्यः स्वेदो घर्मस्तस्यापनयनेनोत्पुंसनेन या रुजा बाष्प उपमर्दस्तथा ह्लान्तकर्णोत्पलानां भ्रान्भ्रवणस्यकुवलयानाम् । रुजात्रोत्पलानामेव । रुजोमङ्गे । अस्मान्निदादित्वादह । पुष्पाणि लुनन्ति इति पुष्पलावास्तेषां क्षियः । सूज् छेदने । कर्मण्यण् । पुष्पयोगादाख्यायामिति ङीप् । पुष्पलाव्यः ॥ २७ ॥

Having rested (yourself), proceed, sprinkling with drops of fresh shower (lit. water) the net-works of Jasmine in (lit. of) the gardens grown on the bank of the forest-river, (getting yourself) acquainted, for a while, through the offering of shade, with the faces of flower (-plucking-) girls (*pūṣpalāvī*), with lotuses on their ears faded on account of the injury (*rujā*) (caused to them) by the wiping off of perspiration (-drops-) on the cheeks. 27.

वन्तः पन्था यद्यपि भवतः प्रस्थितरयोत्तरादां
सौघान्तद्गणयविमुखो मासु मूरुत्जयिन्याः ॥
चिद्युद्धामस्फुरणचकितैस्तत्र पौराङ्गनानां
लोलापाङ्गैर्यादि न रमसे लोचनैर्वचितासि ॥ २८ ॥

वञ्चति । कौबेरीमाता प्रति तव प्रियासोरुज्जयिनीं विद्यात् । प्रति यदपि
वज्रः पन्था मार्गः कुटिलः तथापि उज्जयिन्याः सौघान्तद्गणयविमुखो
हर्म्याङ्घ्रौपमोगविनृणो मा भूददस्य गच्छेदिति भावः । विशालोत्तयिनी सने-
यस्तात्र नागविकाणां नेत्रविभ्रमैर्यादि न रमसे न क्रीडसे तद् वञ्चितासि ।
द्रष्टव्यादर्शनात् । कीदृशैर्दिव्यरूपस्फुरणचकितैः श्यामा [शम्पा ?], गुण-
विलासनयस्तैस्तथा लोलापाङ्गैश्चतुर्नेत्रपद्मैः । अपाङ्गौ नेत्रयोरन्तादिन्दमरः ।
यदि कामी कामिर्नानेत्रविलासादर्शकस्तदा स वञ्चितः ॥ २८ ॥

Even though, for (lit. of) you, started towards the
northern direction, the path will be circuitous (lit. *rastra*,
'curved') don't you be averse (*remulāh māsmalāh*) to an
intimate acquaintance (*pramāya*) with the lap in the form of
the top-portions (*utsaṅga*) of the palaces of (Lady) Ujjayini-
If you fail to (lit., do not) delight in the citizens' wives'
eyes, with their corners (*oṅga*) tremulous (*lās*),
bewildered (or frightened, *calita*) at the flashing forth
(*sphurita*) of streaks (*dāman*) of lightning, (I should un-
hesitatingly declare,) you are deceived (in life). 28.

वीचिस्रोमस्तानितविहगश्रेणि काञ्चीगुणायाः
संसर्पन्त्याः स्खलितसुमगं दर्शितावर्तनामेः ।
निर्विन्ध्यायाः पथिमधरसाम्यन्नरः सन्निपत्य
स्त्रीणामाद्यं प्रणयवचनं विश्रमो हि प्रियेषु ॥ २९ ॥

इदानीमुज्जयिनीमार्गोपदेशमाह । निर्विन्ध्याख्या नदी तस्याः पथि
प्रवाहे सन्निपत्य संस्थाप्य रसान्तरो मय पनोप्यगर्भः स्था अपः निवेदित्यर्थः ।

अथ च रसान्यन्तरः शृङ्गारवासितो मवेशिति वक्रोक्तिः । ता कामयेया इत्यर्थः । कामिनीसाधर्म्यमाह । कीदृश्यास्तस्या वीचिषोभेन कष्टोलङ्घनेन स्तनिता कोक्यमाना यासौ विह्वलभोगी पत्निमात्रा सैव काञ्चीगुणो रसाना-
दाम यस्यास्तयादमादौ स्तल्लिदेन परिलुण्ठनेन मुमगं सुन्दरं संसर्पन्त्या बह-
न्यास्तया दर्शित एव नाभिर्यया । तस्या आह्वानामावे कथं मम रागिता मुञ्चेत्याह । नारीणा विभ्रमो विलास एव हि यस्मात्प्रियेण प्रणयवचनं प्रार्थनावाक्यं प्रीतिवचो वा । यदालोक्यशादङ्गनाना विभ्रमाः प्रवर्तन्ते तैरेवाभावमर्थितो भवेत् । साक्षात् तासां प्रार्थना लाघवकारिणी अथ चार्तनाभिदर्शनादिको विलासः प्रवृत्त एव । स च प्रायिकया नया नायके मेघे कृतमिति सर्वमनवद्यम् । निर्गता विन्ध्यादिति विविन्ध्या ॥ २९ ॥

On the way, having come in contact (*sannipatya*) (with the river), do you become filled with water (*rasābhyantarah*) (also punningly, enjoying profoundly the love of) the Nirvindhya (regarded as a lady, and therefore,) having for her waist-band (*kāñcīgūṇa*) rows of swans (*trihaga*) screaming due to the agitation of waves, drawing near (you), in a manner attractive on account of (her) stumbling (through rocks, *skhalita*) (and) showing (her) navel in the form of the eddy (also punningly, navel deep like the eddy). For, in respect of their loved ones (*prīyeṣu*), amorous movements (*vibhramah*) on the part of women, (are themselves) the first love request (or affectionate words) (*pratyavacanam*). 29.

वेणीभूतप्रतनुसलिलासावतीतस्य सिन्धुः

पाण्डुच्छाया तटरुहतरुश्रंशिमिः जीर्णपर्णः ।

सौभाग्यं ते सुमग विरहावस्थया व्यञ्जयन्ती

कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३० ॥

वेणीभूतेति । हे सुमग तां निर्विन्ध्यां कादय कर्तुं येन विधिना मन्त्रेण त्यजति स विधिर्वता त्वयैव संपाद्यो वर्तेतत्रैवेति भावः । एवं हि

तोयप्रागमात्रदी कृशा न भवति । कस्मात्कार्दश्यागाय दतस्तवार्तात्स
विरहावस्यया सीभागं बालम्यं व्यञ्जयन्ती कथयन्ती । तथा हि त्वद्विरहेष
वेणीभूतं प्रननुत्वात्सालिलं यस्ताः सा । वेणी वेशपाशस्तद्विरहेभ्यस्तीरेभ्य-
स्तरुम्यो अष्टैर्जर्णोपार्णैर्जर्जरकिसलयैः पाण्डुरामूतां प्रियकरविरहेण हि नती
तनुः पाण्डुश्च भवति ॥ ३० ॥

That measure, by which, O fortunate one, the Sindhu,
with her extremely reduced (amount of) water turned in-
to a single braid of hair, with appearance pale on account
of dry (*Jira*) leaves falling (in the stream) from the trees
growing on the banks, (and) thus manifesting by the
condition of separation, the good luck of you, who would
(by the time) have gone past (*atita*) (her i. e. *Nirvindhya*)
would give up her, emaciated condition, (that measure)
has to be adopted by just your own self. 30.

प्राप्यायन्तीनुदयनकथाकोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ।
स्वल्पीभूते स्वचरितफले स्वर्गिणां गां गतानां
शयैः पुण्यैर्हतमिव दिवः कान्तिमत्स्वर्गलण्डमेकम् ॥ ३१ ॥

प्राप्येति । ततोवन्तीन् नाम जनपदानां साय पूर्वोद्दिष्टां पूर्वोक्तां नगरीम्
उज्जयिनीमनुसर गच्छ । कीदृशान्तान्-उदयनकथाकोविदग्रामवृद्धान् ।
वृद्धकथावत्सराजवृत्तान्तप्रवीणचिरन्तनान् तत्र वर्णोपायत्वात् । पुरीं कीदृशीम्-
भीविशाला लक्ष्मीसमृद्धा विविधाःशाला यस्यास्ताम् । यां चोद्वेजान्दे
दिवः एकं मास्वरं स्वर्गमिव । स्वर्गैकदेशस्य कस्तत्रागम इत्याह । स्वर्गिणां
पुण्यवर्ता स्वचरितफले सुकृतफले उपभुक्तत्वादल्यामूते किञ्चिच्छिष्टे सति गां
गतानां भुवं प्राप्तानां पुण्यशेषेणाहृतं भुवमानीतं मूर्तिमत्स्वर्गलण्डमित्यर्थः ।
अवन्तीनां निवासोवन्तयः ॥ ३१ ॥

Having reached the province of Avantī (*Arantim*), with
old persons in the villages conversant with the (life —)

story of Udyana, move (on, please) to the city Viśālā previously mentioned (*pūroddiṣṭām*) (by me,) (and) vast in its splendour (*srīṣaśālām*) — a refulgent (*lāntimat*) slice (*khada*) of heaven as though, brought per force (*hṛtam*) with the rest of the meritorious deeds of those who enjoyed the possession of heaven (*śaṣṇū ām*) (but subsequently) returned (lit. went) to the earth (*gām*), the fruit of their (good) acts having become reduced (*śalpībhūte*). 31.

दीर्घाकुर्घन्पटुमदकलं कूजितं सारसालां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकपायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३२ ॥

दीर्घाकुर्घन्निति । यत्रोजयिन्या कामिनीनां सिप्रासरिदनिलः सुरतग्लानिं मेहनखेदं हरत्यपास्यति । कीदृशः सारसाला लक्ष्मणानां मदेन मधुरं स्फुटं च कूजितं दीर्घाकुर्घन् प्रसारयन् । तथा प्रमातेषु स्फुटितानि विकसितानि यानि कमलानि तेषामामोदः सौम्यं तस्य मैत्र्या संपर्केण कपायः कपायस-युक्तो भावित इत्यर्थः । अङ्गानुकूलो गात्रसुखकारी शीतलसुरभित्वात् । क इव हरतीत्याह । प्रार्थनया चाटुकारः प्रियकृत् प्रियान्यया कामिन्या अङ्गग्लानिमपहरति । सिप्राख्योजयिन्या नदी ॥ ३२ ॥

Where (i.e. in the city of Ujjayini) on early mornings (*pratyūṣeṣu*), breeze coming from Sīprā river, prolonging (*dirghakūjan*) the warblings of Sārasa birds, which (i.e. warbling) is distinct (*patu*) and sonorous due to intoxication, and which (i.e. breeze) is astringent (*kaṣaya*) on account of its contact with the fragrance of the fully blown lotuses, and which is favourable to the lumps, like a lover, who uses coaxing words at the time of soliciting (sexual enjoyment), (*prārthanācātulāra*), removes the languor of ladies caused by amorous sports. 32.

हारान्तारान्तरलगुटिकान्कोटिशः शङ्खशुभीः
शण्डश्यामान्नरक्तमणीन्नुन्मयूखप्ररोहान् ।
दृष्ट्वा यस्यां विपणिरचितान् विद्रुमाणां च भङ्गान्
संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥ ३३ ॥

हरोति । यस्यां विद्यालया कोटिशो वीथिकामु विपणिषु । तान्
शुद्धाङ्गारान्मुक्तावलीः दृष्ट्वा कीदृशान् तरलगुटिकान् मध्यमर्णामृतमहा-
रान् । पुनः शङ्खशुभीः मुक्तास्कोटान् शङ्खाश्च दृष्ट्वा । तथा शण्डश्यामान्
नवतृणमनैहरान् भरक्तमणीन् गाढहरत्नानि विद्रुमाणां भङ्गान् प्रवाल-
खण्डाश्च दृष्ट्वा । सलिलनिधयः समुद्रात्तोयमात्रमवशेषैः येषां ते संलक्ष्यन्ते-
नुमीयन्ते इत्यर्थः । इयं रत्नाकरादप्यतिरिक्तवत् इति भावः ॥ ३३ ॥

Where lie in the city of Ujjayini on seeing in crores,
the pearl-necklaces, lustrous central gems (*gūṭikān*),
conches and shells, emeralds green like young grass (and)
sending forth shoots (*pyaroha*) of rays, and pieces of coral,
arranged in market places (*vipani*), the oceans appear to
have only water remaining in them. 33.

प्रद्योतस्य प्रियदुहितरं वत्सराजो जन्हे

हेमं तालद्रुमव्रनमभूद्ध तस्यैव राजः ।

अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पा—

दित्यागन्तुमयति जनो यत्र वग्धूनाभिः ॥ ३४ ॥

प्रद्योतस्येति । अत्र प्रदेशे स वत्सराजो वत्सदेशधीशः उदयनः
प्रद्योतनामा तस्य उज्जयिनीनायकस्य दुहितरं पुत्री जन्हे उद्धार ।
अत्र स्थले तस्यैव राजः प्रद्योतस्य हेमं सौवर्णं तालद्रुमव्रनमभूत् । अत्र
नलगिरिर्नाम भत्तसदीपो गङ्गे दर्पास्तम्भम् आलानमूलाद्य उद्धृत्य
उद्भ्रान्त उद्भ्रमणं कृतवान् । किन्तु इत्थंभूताभिः कथाभिरित्यर्थः अभिहः
पूर्वोक्तकथाभिः पूर्वोक्तकथाकोविदो जनः आगन्तून् देशान्तराशगतान्

शितनिगमोत्पादिना उणादिस्तुन् प्रत्ययः ब्रह्मन् यत्र विशालायां रमयति
विनोदयति । अत्र माविकालकाः । तदुक्तम्—अतीतानागते यत् प्रत्यक्षत्वेन
लक्ष्यते । अत्यद्भुतार्थकयनाद्भाविकं तद्दाहृतम् इति ॥ ३४ ॥

Where (i. e. in the city of Ujjayini) people well-versed
(in legends) entertain (their) relatives coming on a visit,
with the stories like the following (it):— Here did the Lord
of the Vatsas (i.e. *Udayana*) carry away, the darling
daughter of Pradyota (king of Ujjayini). Here, was the
golden palm-grove of that very king. Here it is reported
(*kīla*) that the Nalagiri (elephant), after uprooting the
tying post, through pride, wandered about (*udbhrāntah*). 34.

जालोद्गीर्णरूपचितवपुः केशसंस्कारधूपै—

वन्धुप्रीत्या भवनशिखिमिर्दत्तनृत्योपहारः ।

हर्म्येष्वस्याः कुसुमसुरमिष्यव्याखिन्नान्तरात्मा

मुक्त्वा खेदं ललितवनितापादरागाङ्कितेषु ॥ ३५ ॥

जालोद्गीर्णरिति । जालोद्गीर्णं वाद्यमार्गनिर्गतेः केशसंस्कारधूपैर्वनिता-
केशवासनार्यागन्धद्रव्यधूपैरित्यर्थः । उपाधितवपुः परिपुष्टशरीरसत्त्वं तथा बन्धौ
बन्धोरिति वा प्रीत्या वन्धुप्रीत्या भवनशिखिमिर्दत्तनृत्योपहारः ।
उपायनं यस्यै स तथोक्तः । ‘उपायनमुपमाह्यमुपहारस्तथोपदा’ इत्यमरः ।
कुसुमैः । सुरमिषु पुनः ललितवनिताः सुन्दरस्त्रियः । ललितं त्रिषु सुन्दरमिति
शब्दार्णवः । तस्या पादरागेण लास्यारसेन अङ्कितेषु विद्रुतेषु । यनिकमवने-
ष्वस्या उज्जयिन्या लक्ष्मीं पश्यन् अध्वना अध्वगमनेन यः खेदस्तत्रपश्य
दूरीकृत ॥ ३५ ॥

You, with your soul fatigued by journey, having remov-
ed (lit. abandoned) your fatigue, on her (Ujjayini's)
mansions, fragrant with flowers, and marked with the red
dye of the feet of graceful damsels, your body, being swol-
len by the perfume (*dhūpa*) of the hair-toilet, issuing out

through the lattice windows, and being greeted with the presents of dances, by the domestic peacocks through friendly affection, (proceed). 35.

भर्तुःकण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः

पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।

धृतोद्यानं कुचलयरजोगन्धिभिर्गन्धयत्या—

स्तोयक्रीडानिरतयुवतिस्नानतिर्मेरुद्विः ॥ ३६ ॥

भर्तुरिति । भर्तुः स्वामिनो नीलकण्ठस्य भगवतः कण्ठच्छविः तत्तुल्योमः इति हेतोरगणैः प्रमथैः सादरं दृश्यमाणः सन् । प्रेयसस्तु सादृश्यादपि प्रियत्वं भवेदिति भावः । त्रिभुवनगुरोर्धैलोक्यनायस्य चण्डीश्वरस्य कात्यायनी-
वल्लभस्य पुण्यं पावनं धाम महाकालाख्यं तत्रत्यं स्थानं याया गच्छेरिति विधायं लिट् । भेषकरत्वात्सर्वथा गन्तव्यमेवेति भावः । कीदृशं मेरुद्वि-
धृतोद्यानं कार्मिस्तोपनमम् । कीदृशैः कुचलयरजोगन्धिभिः उत्पलरागगन्धवाद्भिः ।
तथा क्रीडानिरतयुवतीनां जलक्रीडाकृता स्त्रीणां चन्दनादिना सुरभिभिः ।
कस्या गन्धवत्याः ॥ ३६ ॥

You, being gazed at respectfully by the attendants (of Siva), as you would be possessing a complexion (carī) similar to the (complexion of) the throat of (their) master; proceed to the auspicious abode of the Lord of Candi, the master of the three worlds. (The abode) the gardens of which are shaken by the breezes coming from Gandha-vatī, bearing sweet smell of the pollen of lotuses, and fragrant (tilita) on account of the bath of young damsels, engaged in (nirata) water-sports. 36.

अप्यन्यास्मिन्जलधर महाकालमासाद्य काले

स्यातव्यं ते नयनविषयं यत्पदमेति मानुः ।

कुर्वन्सन्ध्यावाल्लिपटहतां शूलिनः श्लाघनीया—

मामन्द्राणां फलमाविकलं लप्स्यसे गजितानाम् ॥ ३७ ॥

अपीति । हे जम्बर अन्धालिङ्गि काले संध्यातिरिक्ते महाकालाभिधाने
मगन्तमासाय तावत् त्वयास्मित्वं यावदर्वश्चक्षुर्गोचरता चक्षुर्दृश्यत्वमुपैति ।
सन्ध्यासमयपर्यन्तमित्यर्थः । किमर्थमित्याह—शूलिनो महाकालस्य संध्या-
वस्यर्थे पट्टता तूर्यत्वं स्थावनीया विभ्रदधत् त्वमामन्द्राणां सर्वमधुराणां
गर्वितानां परिपूर्णं फलं प्राप्स्यसि । देवानां बालिकाले टकापट्टहादिवाद्यै-
र्माव्यम् । सत्र तु भवद्व्यनितान्येव पट्टमविध्यन्ति । तत्सात्त्विक्यार्थे स्या-
दव्यम् । ते इति कृत्यानां कर्तारं वा ॥ ३७ ॥

Though reaching (*āśādyā*, lit., having reached) Mahā-
kāla, at any other time (than morning) O cloud, you should
stay (there) till the sun becomes (*abhyakṣa*) the object
of the eye- (There) performing the laudable function of
a drum (*paṭahatā*), at the twilight-worship (*sandhyābhā-
sya*), you would realize the complete fruit of your sweet (*āman-
dra*) thunderings. 37.

पादभ्यासकणितरशनास्तत्र लीलावधूते-
रत्नच्छायास्वचितयलिभिश्चामरेः ह्यन्तहस्ताः ।
वैश्यास्वत्तो नखपदसुखान् प्राप्य वर्षाप्रविन्दू-
श्चामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाहान् ॥ ३८ ॥

पादभ्यासेति । तत्र महाकालघात्रि वैश्या भगवद्भणिकास्वत्तो भवत्तुकाशा-
नखपदसुखकरान् वर्षाप्रविन्दून् प्रथमजलकणानासाय प्रीतिवशात् त्वयि
अमरबालपृथुकान्कटाहान्क्षेप्यन्ति । कीदृश्यस्ताः पादभ्यासेन कणितरशना-
न्नेवलास्तया विलासचलितैर्बालव्यजनैः खिद्यमानकरा इति सौकुमार्योक्तिः ।
ता हि देवं वीजयन्त्यः सेवन्ते । कीदृशैस्तैः स्तनच्छायया स्वचिता प्रकटीकृता
वत्न उदरलेप्ता दैः तासां हि वासोदुग्माच्छादितानां चामरमणिमासा
भगवद्वदः प्रकटीभवन्ति ॥ ३८ ॥

There, on receiving from you, the first drops, (*agra-
bixāṇa*) of rain, agreeable to the nail-marks (on their

bodies), the dancing damsels, who have their girdles, jingling (*krāṣṭa*) on account of movements of feet, (and) whose hands are wearied due to the chowrie, that are waved gracefully, (and) which (i. e. *chories*) have revealed (*lhaeria*) the folds (*baṭi*) (on the bellies of these damsels), by the lustre of the gems, would direct you the wanton glances, long like a row of bees. 38.

पश्चादुच्चैर्भुजजनरुचं मण्डलेनामिलीनः
सान्ध्यं तेजोमेनघजपापुष्परत्नं दधानः ।
नृत्यारम्भे हर पशुपतेराट्टेनानाजिनेच्छां
शान्तोद्वेगास्तिमितनयनं दृष्ट्वाभिर्भवान्या ॥ ३९ ॥

पश्चेति । पश्चादनन्तरं पशुपतेः शम्भोर्नृत्यारम्भ आट्टेनानाजिनेच्छां ददित-
सरसगजधर्माभिलाषं हर नादाय तव तन्निमित्तवान् । तथादि-कीदृशरत्नमुच्चै-
रुन्नतं भुजतरुचनं दोर्द्धमण्डमण्डले (न) तिर्यगाभिलीनः संभितत्तया
अभिनवजपापुष्पवद्भोहितं सान्ध्यं तेजो विभ्रत् । एवं च नवगजाजिनकाङ्क्षा-
हरणम् । भवान्या दृष्ट्वाभिराट्टोद्वेगत्यविषसेवनः कथं विद्युन्मेषामावाच्या-
नोद्वेगानि निवृत्तस्तेदानि अत एव स्तिमितानि नयनानि यत्र दर्शने ॥३९॥

Afterwards, at the beginning of (Śiva's) dance, em-
bracing (*abhilīnāh*) slantingly (*maṇḍalena*) the lofty forest
of his tree-like arms, (and) assuming (*dadhānāh*) the
twilight lustre, red like the fresh japā flower, satisfy
(lit. remote) the desire of Paśupati for the wet
elephant-skin; while your devotion is being marked by
Bhavadāni with steady (*stīmita*) eyes (as they are) free from
fear (*sūrtatrayah*) of (lightning). 39.

गच्छन्तीनां रमणवसतिं योपिनां तत्र नटं
रुद्रालोके नरपतिपथे सुचिमेवैस्त्वमोभिः ।

सौदामिन्या कनकनिकपस्निग्धया दर्शयेद्वीं

तत्प्रेतस्तर्गस्तनितमुखरो मा रम भूर्विह्वलास्ताः ॥ ४० ॥

गच्छन्तीति । तत्रोज्ज्वलिन्यामभिसारिकाणां सौदामिन्या ताडिता राजमागे
दर्शय । यतो नक्तं रात्रौ प्रियतमावसति प्रव्रजन्तीनामत एवादिपनत्वात्सूच्या
मेघैस्तमोभिः रुद्धालोकेवष्टब्धप्रकाशे पथि । कर्द्विद्या कनकनिकपवत्सुवर्ण-
वर्णवस्तिन्यवारुक्षया । एवं च कृत्वा सोदीप्तमार्गं स्तनितेन गर्जिते-
नाडम्बरेण मुत्तरः सद्यब्दो मा भूर्पतस्ता योर्विह्वलात् कातराः व्रश्नवः ॥४०॥

There, at night, when the light (*aloka*) on the royal
road is impeded (*ruddha*) by darkness, penetrable (only)
with a needle ; illumine (*darśaya*) the path (*urīm*) for
the damsels going to the residence of their lovers, with
(thy) lightning, brilliant (*snigdha*) like the golden streak
on a touch-stone (*nikaṣa*). Do not be noisy (*rukṣara*)
with (your) thundering for the sake of discharge of water,
for they are timid (*vikṣara*). 40.

तां कस्याञ्चिद्वनवलमौ मुत्तपारवतायां

नीत्वा रात्रिं चिरविलसनात्सिन्धुविद्युत्कलत्रः ।

दृष्टे सूर्ये पुनरपि मयान्वाहयेदन्वदेयं ।

मन्दायन्ते न खलु मुहदामभ्युपेतार्यकृत्याः ॥ ४१ ॥

तामिति । तां पूर्वोक्तां रात्रिं कस्यामपि मवनवलमौ गृहोपरिपुत्रे नीत्वाति-
वद्ध ततः सूर्योदये मूषोपि मवान् मार्गमवाशिष्टं वाहयेदुल्लङ्घयेत् । दस्ता-
न्मित्राणां पैर्यङ्गत्वं प्रयोजनम् अभ्युपेतमूरीकृतं ते न मन्दायन्ते खलु ।
नैवालया भवन्ति । कर्द्विद्यां वलमौ सुनाः पारवताः कपोतविशेषा यत्र ।
ते हि कण्ठरुहभवनार्थं नागरिकैः गृहे धार्यन्ते । त्वं कर्द्विद्यः चिरं विलस-
नन् सिद्धं विद्युदेव कलत्रं यस्य सः । अत एव वलमौ सिन्धुमणम् ।
अन्वदे मन्दो भवति मन्दायते दृशादित्वादह् । अर्थभासौ कृत्यमर्थकृत्यमर्थः
प्रयोजनमवश्यकार्यत्वात्वात्स्य कृत्यत्वम् ॥ ४१ ॥

(You) with lightning, your consort, fatigued by constant playing (*vilasana*), having passed that night on some turret (*valabhi*) of a house, where pigeons sleep, proceed once again on the rest of (your) journey, when the sun is seen. (For), verily those who have accepted (*abhyupeta*) a mission (*arthakṛtya*) for (their) friends, do not tarry. 41.

तस्मिन्काले नयनसलिलं योपितां खण्डितानां
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ।
प्रालेयाक्षं कमलवदनात्सोपि हर्तुं नलिन्याः
प्रत्याघृक्षस्तथि कररुधि स्यादनल्पाभ्यसूयः ॥ ४२ ॥

तस्मिन्निति । अतः कारणान्दानोः मूर्धस्य वर्त्म मार्गं त्यज माच्छादको भूरित्यर्थः । यतस्तस्मिन्काले प्रभाताख्ये खण्डितानां विप्रलब्धानामङ्गनानां प्रियैरागत्य अन्तु नेप्रजलं शमनीयम् । यदि त्वमस्या पटनिभो भवसि तदालोकनपाटवाभात् निद्याशङ्कयानामगमनं स्यादिति वर्त्म भानोस्त्यज । किं च सोपि भानुः खण्डितायाः कमलिन्याः प्रियायाः कमलादिव वदनाद्यालये-
मवश्यायमेवाद्यु हर्तुं शमयितुं प्रत्याघृक्षः प्रत्यागतः । तेनापि पद्मिन्याः प्रार्थना कार्वेत्यर्थः अतस्तथि कररुधि कररोषकेनल्पाभ्यसूयो भवेत् त्वयि महान्तं रोषं भावयेत् । यस्य हि प्रिया प्रार्थनायमानस्य यः करमवष्टम्भनीयात् तस्य तत्र मग्युर्मवति निद्राकपायमुकुलोक्तेत्यादि ॥ ४२ ॥

Quickly (*āsū*) quit the path of the sun, for at that time (i. e. at sunrise) the tears (lit. water in the eyes) of betrayed ladies (*lharaditā*) are to be wiped off (*sāntim neyan*) by their lovers. He (sun) also has returned to remove the tears in the form of dew (*prāleya*) from the lotus face of the lotus-plant, (and) would be mightily (*anālpa*) angry towards you, the obstructor of rays (*lararudhi*). 42.

गम्भीरायाः पयसि सरितश्चेतसीव प्रसृष्टे
छायात्मापि प्रहृतिस्त्रिमगो लप्स्यते ते प्रवेदाम् ।

तस्मादस्याः कुमुदविशदन्यर्हसि त्वं न धीर्या-
ग्नोधीकर्तुं चपलशफरोद्धर्तनप्रेक्षितानि ॥ ४३ ॥

गम्भीराया इति । गम्भीराख्यायाः सरितः पयसि ते तव स्वभावस्वच्छा-
यारूपोऽप्यारमा प्रतिविम्बरूपश्चेतसीव प्रवेशं लप्स्यते । तस्मात्कारणादस्या नद्याः
कैरवसितानि चपलशफरोद्धर्तनप्रेक्षितानि कम्पमानमीनस्फुरिनावलोकितानि
धैर्यात् गाम्भीर्यात् मोधीकर्तुं धन्यायितु नार्हसि ततो मा गम इत्यर्थः । गमनात्
हि तानि निष्कलानि स्युः । यश्च नागरः स प्रेयस्यां कीक्ष्यमानाया विलम्बते
स हि तस्याश्चेतसि प्रविष्टस्तद्वत्त्वमीनि भावः । प्रेयी तु शफरी द्वयोश्चि-
तोवाकारः ॥ ४३ ॥

Yourself, handsome by nature, would get an access,
in the form of (your) reflection to the transparent (*prasanna*)
water of the river Gimbhīrā, as in a pure (*prasanna*) heart.
Hence it does not behove you, to render futile through
rudeness the glances (of that river) in the form of brisk
springing up of Śaphara (fish) bright (*risala*) as the
lotuses. 43.

तस्याः किञ्चित्करधृतमिव ग्रामवानीरशाखं
हृत्वा नीलं सलिलवसनं मुज्जरोघोनितायम् ।
प्रस्थानं ते कथमपि सुखे लम्बमानस्य माघि
ज्ञातास्वादो विपुलजघना को विहातुं रुमर्धः ॥ ४४ ॥

तस्याः किञ्चिदिति । तस्या गम्भीराया नीलं सलिलमेव वसनमम्बरं पान-
यशात् हृत्वाभास्य तव लम्बमानस्य जलधरमुकुरत्वात् तत्रैव तिष्ठतः प्रस्थानं
कथमपि माघि प्रयागं कथमपि मविन्यति । यस्माद्यो ज्ञातास्वादोऽनुसूतरसः
विपुलजघना पृथुलतीरां पृथुनितम्बा भुवति च कस्त्यक्तुं समर्थः । त्वं पानीय-
पानाद्विदितात्वादः सा च विपुलजघना । कीदृशं सलिलवसनं लब्धव-
दानीरशाखा वेदसशाखा । वानीरशान्तास्तिष्ठमित्यर्थः । प्राप्तवान्ने च

द्वितीयया । प्राप्ता वार्नारशास्ता येनेति बहुव्रीहिर्यदिवा । अतश्चेत्प्रेष्यते
करधृतमिव हस्तावष्टम्भं ययान्मुकुं हस्तो हि कामिनो नार्यः करग्र्यां रुन्धन्ति
नीलं हरितं ग्रीष्मेत्पत्वादतश्च हरणान्मुक्तमुत्तष्टं रोगस्तीरमेव नितम्बो
येन यदप्यम्बरं द्वियते तन्मुक्तनितम्बं भवति भविष्यतीति भावः ॥ ४४ ॥

O Friend, the departure (*prasthāna*) of you, lingering
(*lambamāna* lit. hanging down) after having removed, the blue
watery garment of her (of the river), which (i. e. garment)
has slipped off from the hips in the form of banks (*rodhas*),
which has reached the branches of reeds (*rānīra*), and
which is, as it were, held up slightly by the hand, would be
with great difficulty. For, who, that has once relished the
pleasure (of love-enjoyment), would be able to abandon
a lady with spacious hips? (or with another reading,
decidedly a better one, *विवृतनयना* a lady with exposed hips). 44.

त्वन्निष्यन्दोद्युसितवसुधागन्धसंपर्कपुण्यः

स्रोतोरन्ध्रघ्वनितसुमगं दन्तिमिः पीयमानः ।

नीचैर्यास्यत्युपाजिगमिपोदेवपूर्वं गिरिं ते

शीतो वायुः परिणमयिता काननोदुम्बराणाम् ॥ ४५ ॥

त्वन्निष्यन्देति । ततो देवगिरिमुपजिगमिपोर्यिदाशेत्तव च त्वारः
पवनो नीचैर्यास्यति मुकुरं गभिष्यति । कीदृशः तव निष्यन्देन स्रोतमोक्षेणोद्ध
सिता विवसिता हविता यासौ वमुधा भूमिस्तस्या गन्धसम्पर्केण सौरभव्यति-
करणे पुण्यो मनोहः तथा सौख्यादन्तिमिर्द्विपैः पीयमानः । कथम् स्रोतोरन्ध्र-
करविवरं तस्य घ्वनितं सीत्कारस्तेन सुमगं रम्यं सङ्कृतमित्यर्थः । सुविरे
दि वातप्रवेशादधिको घ्वनिमवति । स्रोतः करः करिणः । यथा प्रासप्रोतस्रोत
सान्तः क्षतेनेति भाषस्य । पुनः कीदृशी वायुः कानने उदुम्बराणामुदुम्बर-
फलानां परिणमयिता पाचयिता । तद्वशात् पाकरोत्यत्तेस्तेषामिति भावः ॥ ४५ ॥

The cool wind would gently blow you, desirous of approaching Devagiri [lit. *girl* with (the word) *Deva* preceding it], (the wind that is pleasant on account of its contact with the aroma of the earth, pleased (*ucchāsita*) with thy showers (*niṣyanda*) (and) which is being drunk by the elephants in a manner agreeable due to the sound in the hollow (*randhra*) of their trunks, (*śrota*) (and) which is the ripener (*parrāmayita*) of forest-fig-fruits. 45.

तत्र स्कन्दं नियतवसतिं पुष्पमेधीकृतात्मा
पुष्पासौरः स्नपयतु भवान्व्योमगङ्गाजलार्द्रः ।
रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-
मत्यादित्यं हुतवहमुखे संभृतं तद्धि तेजः ॥ ४६ ॥

तत्रेति । तत्र देवगिरौ सन्निहितं कुमारं त्वं सुरसरिदुदकसरसैः ।
कुसुमैः पुष्पमेधीकृतात्मत्वात्स्नपयेः पूजयेः यस्माद्वासवीना चमूनामैन्द्रीणां
सेनानां रक्षार्थं ते नवशशिभृता चन्द्रमौलिनात्यादित्यं सूर्यादप्यधिकं तत्तेजो
र्धायं संभृतं क्षितम् । असुरोपद्रुतसुररक्षार्थं हि कार्तिकेयो हरेण गौर्यो जनित
इत्यागमः । तच्च शुक्रं स्वस्थानचलितमग्निना पातमभूत् । वासवीनामिति
दुर्लभः प्रयोगः । वृद्धाच्छेनाणो वाषित्वात् । अतिकान्त आदित्यो येन तत्
अत्यादित्यम् । स्नपयत्विति स्नासनावनुवेमाञ्चेति ह्रस्वः ॥ ४६ ॥

Your honour, with your soul in the form of a flowery
cloud, should worship (*snapayātā* lit. bathe) with showers
of flowers, moist on account of the waters of celestial Ganges,
Skanda who dwells always there (i. e. on Devagiri). For,
Skanda is the sun-surpassing (*atyādityam*) lustre, deposited
(*sambhṛtam*) in the mouth of fire (lit. carrier of oblations)
by the bearer of young moon (i. e. Śiva), for the protection
of Indra's armies. 46-

ज्योतिर्लखावलयि गलितं यस्य चहं भवानी
पुत्रमेष्णा कुवलयपद्मापि कर्णे करोति ।

घोतापाङ्गं हरदाशिरुचा पावकेस्तं मयूरं
पश्चाद्विग्रहणगुरुमिर्गर्जितनर्तयेथाः ॥ ४७ ॥

ज्योतिर्लेखेति । पावकेः स्कन्दस्य तं वाहनं मयूरं गर्जितैर्नर्तयेथाः उत्सङ्कारयेथाः । जलदस्वनिशमनादि बर्हिणो नृत्यम् । 'तम्' इत्युक्तं कं 'तम्' इत्याह । यस्य गलितं भ्रष्टं बह्वं पञ्च गौरी पुत्रप्रीत्या कर्णे करोति अवतंसकुन्ते । तच्च कुबलपदमारि उत्तरलस्थानारुढम् । ज्योतिर्लेखाद्वलयं तेजो राशिम्बद्धं विद्यते यस्य तत्तथोक्तम् । हरदाशिरुचा शिवश्चन्द्रिकया घौतानाङ्गं क्षालितनेत्रान्तम् । गर्जितैः कीदृशैरद्विग्रहणगुरुभिः पर्वतप्रातिर्गदैरद्विग्रहणशब्देन कर्तृपट्टीसमासः । न पादमौल्यादिनात्मनेपदम् ॥ ४७ ॥

Afterwards, cause the peacock of the son of Agni (i. e. Skanda) to dance, with your thundrings, intensified by the echoes in mountain (lit. by being received by the mountain), (the peacock) the corners of whose eyes are whitened by the lustre of the moon (on the head of) Śiva, and whose moulted (galitar:) plume (barham) encircled by lines of lustre, and which (plume) occupies the seat of lotus, Bhavāpi places on her ear, through her affection for (her) son (i. e. Skanda). 47.

आराध्यैवं शरवणमुवं देवमुल्लङ्घिताभ्या
सिद्धद्वन्द्वैर्जलकणमयाङ्गीणिभिर्मुक्तमार्तः ।
व्यालम्बेयाः सुरभितनयालम्भजां मानधिष्यन्
स्रोतोमूर्त्या भुवि परिणतां सन्तिदेवस्य कीर्तिम् ॥ ४८ ॥

आराध्येति । शरवणमुवं कुमारमेवं पुष्पासारे स्वननादिप्रकृतेरात्म्य किञ्चिच्चापानमतिक्रम्य राज्ञः कीर्तिं चर्मैवत्याख्या मानधिष्यन् पूजयितुं व्यालम्बेयाः भयेया गच्छेः । कीदृशी- सुरभेस्तनया गावस्तासामालम्भनं प्रोक्षणं ततो जाता प्रसूता भुवि च स्रोतोमूर्त्या प्रवाहरूपेण परिणता रूपान्तरं गता तेन हि नृपेण शत्रुधतिर्विहीयः रणे सुगावः संक्षिप्ता दान्तां रुद्धि-

चर्मन्मन्त्रं नृपती संन्रेत्यागमः त्वं कीदृशः सिद्धमियुनैतोयविन्दुत्रासा-
न्मुक्तमार्गः परिहृतमयः । यतो वीणिभिर्वल्लकदितैः । तन्वी हि जटाद्रां विस्वरा
भवति । अद्रेरसाय वीर्यं सोढुमश्चमया गङ्गाया शरवणे त्यक्तमित्यतः शर-
ण्वं स्कन्दस्य । प्रनिरन्त इत्यादिना णत्वम् ॥ ४८ ॥

Having thus attended upon the god, born in the thickets
of reeds (i. e. Skanda) (and) having traversed the path,
you should linger, being *desirous of honouring Rantideva's*
glory arising from the immolation (*śāmbha*) of the daughters
of Surabhi (i. e. cows), and (the glory) transformed on
the earth in the form of a current (i. e. river Carmanvati);
your path being cleared (lit. left) by the pairs of Siddhas,
with lutes in their hands, due to fear of drops of water
(damaging their lutes.). 48.

त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचैरे
तस्याः सिन्धो पृथुमपि तनुं दूरमावाप्त्रवाहम् ।
प्रेक्षिष्यन्ते गगनगतयो दूरमावर्ज्य दृष्टी-
रेकं मुक्तागुणमिव मुवः स्थूलमध्मेन्द्रनीलम् ॥ ४९ ॥

त्वयीति । त्वयि तोयं प्रहीतुमवनते लम्बमाने सति तस्याः सिन्धोऽर्धम-
न्वत्याः प्रवाहं विदाह्या नमश्चराश्चरूपि दूरमस्पर्धमावर्ज्य निक्षिप्य कीदृश-
द्वद्रक्ष्यन्ति । यतो मुवः स्थूलमध्मेन्द्रनीलमेकं मुक्तागुणमिव मौक्तिकदामिव ।
स्रोतसो मुक्तागुणत्वादभ्रुदस्त्येव महानालनिमत्वात् । कीदृशं प्रवाहं पृथु-
मपि तनुं स्वल्पम् । कुतो दूरमावाप्त्र विप्रकर्षात् । दूरादि ग्रहदपि स्वल्पं
दृश्यते । अतश्च गुणशाल्यम् । त्वयि कीदृशि-सजलत्वात् कृष्णवर्णचैरे ।
एतेनेन्द्रनीलनिमत्वनुक्तम् ॥ ४९ ॥

While you, the stealer of the hue of the bow-wielder
(i. e. *Kṛṣṇa*) would be bending down to take water (of
that river), the sky-movers, casting their glances deeply
(*dūram*), would look upon the stream of that river (appear-

ing) small due to distance, though (in reality) broad, as one pearl-necklace of (the Lady) Earth with a prominent (*śhūla*) sapphire in the middle- 49.

तामुत्तीर्य च पारिवितभूलताविभ्रमाणां
पद्मेत्पातादुपरि विलसत्कृष्णशारप्रमाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमृषामात्मविभवं
पात्रीकुर्वन्प्रशुभ्रधूनेत्रकौतूहलानाम् ॥ ५० ॥

तामिति । ता चर्मण्यतीमतीत्य दशपुरारूपे नगरे युवतिनयनकौतूहलाना-
मात्मानं पात्रीकुर्वन्नेत्रविषये नयनविषये (न ?) पुरनिकटेन यायाः । यथा
तन्नागरिकास्त्वामीक्षेरान्नित्यर्थः । कौतूहलानां नागरिकत्वात् परिचिता अम्यरता
भूशाखाविलासा येषां त्वदालोकात्पद्मोत्क्षेपणेनोपरि विलसती कृष्णशारप्रमा
येषामतश्च कुन्दकुसुमस्य यः क्षेपः प्रेरणं तस्यानुगा अनुयायिनो ये
भ्रमरास्तेषां श्रियं शोभा हरन्तीति तेषाम् । कुन्दानां शितत्वादानीं
कालत्वाच्च । यद्यपि कुतूहलविशेषणान्येतानि तथापि वस्तुबलात् सदृशं
नेत्राणामेव एते गुणाः ॥ ५० ॥

Having crossed (that river), proceed, making yourself (*ātmabimbam*) the object (*pātrīkuran*) of the curiosities (*kautūhalānām*) of the eyes of Daśarupa damsels, who are well-versed in the sports (*vibhrama*) of the creeper-like eye-brows (the eyes) that possess dark (*kṛṣṇa*) and variegated (*sāra*) lustre, glittering above, due to the up-
lifting (*utthāta*) of eye-lashes (*paṅkṣman*) (and hence) resembling (lit. robbing) the beauty of bees following the movement (*lāṣpa*) of Kunda flowers. 50.

ग्रहावर्तं जनपदमदृष्टायया गाहमानः
क्षेत्रं क्षत्रप्रघनपिशुनं कौरवं तद्मजेयाः ।
राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा
धारापातैस्त्वामिव कमलान्यम्यध्वर्पन्मुखानि ॥ ५१ ॥

ब्रह्मावर्तमिति । ततो ब्रह्मावर्ताख्यं जनपदविशेषमवष्टायया प्रतिविम्बेन
 सं (स) पृथांस्त्वं कुरुक्षेत्रं यायाः । कीदृशं- सचप्रघनपिशुनं राजन्यक-
 समरमूचकमद्यापि । शरशकलाद्यालोकनात् । यत्र च क्षत्रियाणा-
 तीक्ष्णशरगतैरर्जुनो वदनानि अभ्यवर्षत् संघुक्षयामास निर्मरीचकार । मवा-
 निव (जरसावृष्टि ? जलवृष्टिभि) नैलिनानि । इति शरबाह्व्यकथनम् ।
 गाम्भीवं चनुर्यस्येति । वा सशायामित्यनेनानङ् । गाम्ज्यजगात्संशायामिति
 मत्वर्थायो वक्ष्यत्ययः ॥ ५१ ॥

Touching (*gāhamānah*) the country of *Brahmāvarta*,
 with your shadow below, repair to the regions of the Kurus
 indicative (*pisunam*) of the great battle (that took place)
 amongst the *kṣātrīyas*, where the wielder of the *Gārdīva*
 bow (i. e. *Arjuna*) showered the faces of the kings,
 with thousands of sharp arrows, (exactly in the same
 manner) as you do the lotuses with torrents of streams
 (*dhārāpātān*). 51-

हित्वा हालामभिस्तरसां रेवतीलोचनाङ्गां
 बन्धुप्रीत्या समरविमुखो लाङ्गली याः लिपेवे ।
 कृत्वा तासामभिगममपां सौम्य सारस्वतीना-
 मन्तःशुद्धस्यमपि भविता वर्णमात्रेण कृष्णः ॥ ५२ ॥

हित्वेति । हे सौम्यदर्शन तासां सारस्वतीनाम्पामभिगमं सेवनें विधाय
 निश्चिनत्तमपि । अन्तःस्वच्छेऽभ्यन्तरनिर्मले भविता भाविष्यति । केवलं
 वर्णमात्रेण कृष्णः काल इति महापुण्योत्तिरयच वस्तुमात्र एवैव मन्मेषाना
 पानीयपानाद्वदिः कृष्णत्वमिति । तासामित्युक्तं कासामित्याह या अपो
 लाङ्गली हलवरेण हालाम सुरा हित्वा (‘ऽपेभ्रः’ or उपेक्ष्य ?)
 लिपेवे भेजे । बन्धूनां वृत्त्यान्वितानां प्रीत्या वैमुख्यश्रया सहितैर्बोद्धमर्थितो
 द्वयेपि मे व्रणपास्तत्कुत्र व्रजामीति वेदम त्यक्त्वा सारस्वतीर्थयात्रामकरोत् ।
 हलात्यगेन तीर्थसेवने निदमग्रहणं प्रतिप्राचते । कीदृशी हालाम्
 अभिस्तरसामिष्टास्वादाम् । स हि नुराप्रियः रेवती वन्दार्या तस्या लोचनेङ्क-

श्विहं प्रतिविम्बत्वाद्यस्याः भवितेन्यनन्त (तृजन्तः) । सोम एव सौम्यः ।
शास्तादिभ्योऽयत् ॥ ५२ ॥

O gentle one, after making use (*abhiyama*) of the waters of Saraswati, you would be pure inwardly, though dark in mere complexion (the waters of Saraswati) which the bearer of plough (*lāṅgal* i. e. *Balarāma*) who was averse to battle, out of regard for his relatives, resorted to, after abandoning wine (*ālāṁ*) of agreeable flavour and which (i. e. wine) bore the mark (due, to reflection) of Revati's eyes. 52.

तस्माद्गच्छेरनुकनखलं शैलराजावतीर्णा
जहोः कन्यां सगरतनयस्वर्गसोपानपद्मकिम् ।
गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः
शम्भोः केशप्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५३ ॥

तस्माद्गच्छेरिति । तस्मात्स्वतीदेशादनुकनखलं कनखलतीर्थसमीपे
हिमवतः प्रसृता जाह्नवी यायाः । कीदृशीम्—सगरात्मजानां पट्टिसहस्रसं-
ख्यानां स्वर्गसोपानपद्मकिं मुक्तिनिःश्रेणिमालां तत्प्राप्तावुपायत्वात् । तेषां
कनिलेन रोषादग्न्या भागीरथावतारितया भागीरथ्या प्रावितमस्मान्निदिव-
माणुः । या च देवी भुवमवतरन्ती गौरीवक्त्रभ्रुकुटिरचनां डिण्डिरेखहस्येव
सपत्नीव शम्भोः केशप्रहणमकरोदिति युवतिषर्मारोपः । इन्दौ लग्ना उर्मय
एव हस्ता यस्याः सा । करेण हि केशप्रहणं क्रियते । मत्संनिधौ विमानया केशा
ग्रहन्ते इति गौर्या भ्रुकुटिवन्धः । केशेषु धारणाद्रक्षायाः केशप्रादित्वम् ।
सा हि स्वर्गात्प्रवन्ती हरेण जटाग्रे धृतेत्याम्नायः ॥ ५३ ॥

Thence you proceed, by the side (*anu*) of Kanakhala to the daughter of Jahnu (i. e. Ganges) descended from the lord of mountains (and a veritable) flight of steps (leading to) heaven the sons of Sagara; (and) who as though (*ira*) having laughed with her foam, at the knitting of the eye-brow on the face of Gauri, seized the hair of Sambhū with

her hand in the form of wave (*ārm*) touching (*lagna*) the moon. 53.

तस्याः पातुं सुरगज इव व्योम्नि पूर्वाधलम्बी
त्वं चेदच्छस्फटिकाविशदं तर्कयेस्तिर्यगम्भः ।
संसर्पन्त्या सपदि भवतः स्रोतासि च्छायया सा
स्यादस्थानोपगतयमुनासङ्गमेनाभिरामा ॥ ५३ ॥

तस्या इति । तस्या जाह्नव्या अमलस्फटिकधवलमुदकं त्वं पातुं चेत्
तर्कयेः पश्येः प्रवाहे संसर्पन्त्या भवतच्छायया कान्था सपदि तत्क्षणं सा गङ्गा
अस्थानोपगतयमुनासङ्गमेनाभिरामा स्यात्— प्रयागादन्यत्रापि कालिन्दीसमा-
गमो भवेद्यथा । त्वत्पतिविम्बस्य यमुनाकारत्वात् । कीदृशत्वं सुरगज इवै-
रावणवन्नभसि पूर्वाधेनोत्तरभागेन लम्बते यः स पूर्वाधलम्बी ॥ ५४ ॥

Should (*chet*) you, with the fore-part of your (body) hanging in the sky, like Indra's elephant, intend (*tarkayeh*) to drink obliquely her (*i. e.* of the Ganges) water, clear like pure crystal, she (*i. e.* Ganges) on account of your shadow moving on the stream, at once (would look) charming, as if she had been in confluence with the Yamunā at a place other than Prayāga (*asthāna*). 54.

आसीनानां सुरभित्तिलं नाभिगन्धैर्मृगाणां
तस्या एव प्रभवमचलं प्राप्य गौरं तुपारैः ।
घट्यस्य च्छत्रमयिनयने तस्य शृङ्गे निपण्णः
शोभां शुभ्रत्रिनयनवृषोत्खातपट्कोपमेयाम् ॥ ५५ ॥

आसीनानामिति । तस्या एव नद्याः प्रभवमचलं अनकमर्द्रि हिमवन्त-
मासाद्य तदीयन्निखरस्थितत्वं हरवृषमशिरोवदातसदृशी मनोहरा शोभा
वक्ष्यसि धारयसि तस्य वृषमनिभत्वः तस्य काल-कृत्वात् । कीदृशमचलं
मृगाणां कस्तूरिकाकुरङ्गानामुपविष्टानां नाभिगन्धैः मुगन्धीकृतशिलं तुपारैर्गौ-
रीशसगौरं शुभम् । तुद्दिनशीतलत्वाच्च शृङ्गस्य मार्गखेदनिवर्तकत्वम् ।
प्रमत्तस्यादिति प्रभवः ॥ ५५ ॥

On reaching the mountain, the source of the same (river) (and which i. e. the mountain) is white with snow, (and) the stone-slabs of which are rendered fragrant, by the perfume of the navels of the deer, seated there, you resting on its peak, capable of removing the fatigue of journey, would assume a beauty, comparable to the mud dug up by the white bull of the three-eyed god (i. e. Śiva). 55.

तं चेद्वायौ वहति सरलस्कन्धसङ्घट्टजग्मा
 धाधेतोल्काक्षपितचमरीबालभारो दवाग्निः ।
 अहस्येनं शमयितुमलं चारिधारासहस्रै-
 रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥ ५६ ॥

तं चेदिति । तं नगं यदि दावानलो वाधेत । तदैवमग्निं त्वमासरेण
 वेगवद्रूपेण निर्वापयितुमर्हसि । यतो महतामृदय आपन्नार्तिप्रशमनफलाः ।
 यदि ह्यार्तानामापन्न विनाश्यते तर्हि समृद्धया प्रयोजनम् । कीदृशो दवाग्निः
 वाते वहति सति सरलस्कन्धसङ्घट्टजग्मा देवदारुविद्रुपिसंयोगसमुत्पितः ।
 तस्सङ्घट्टवशात् हि दावानलो जायते । तयोल्काभिर्ज्वालाभिर्दग्धचमरी-
 बालभारः ॥ ५६ ॥

If, while the wind is blowing (*vañati*), the forest-conflagration arising from the friction of the branches of Sarala (trees) (and) which has burnt (*ākṣapita*) the large bushy tails of chamaris with its flames (*ulka*), would injure that (mountain); it behooves you to extinguish it completely (*alam*) with the thousands of showers of your water. For, the resources of the noble, have for their goal, the soothing of the suffering of the distressed. 56.

ये त्वं मुञ्जध्वनिमसहनाः स्वाङ्गमङ्गाय तस्मिन्-
 न्द्रपोत्सेकादुपरि शरमा लङ्घयिष्यन्त्यलङ्घ्यम् ॥
 तान्कुर्याथास्तुमुलकरकावृष्टिहासावकीर्णान्
 के वा न स्युः परिमवपदं निष्फलारम्भयत्नाः ॥ ५७ ॥

१ सरम्भोत्पन्नरम्भता स्वाङ्गमङ्गाय तस्मिन् ।

२ मुञ्जध्वनिम् । ML

ये त्वामिति । त्वां गर्जन्तं ये शरमाख्याः सत्त्वात् दर्शितेकादशोद्रेकादस-
हनाः सन्तोऽलङ्घ्यमपि लङ्घयिष्यन्ति जिघृक्षन्ति । तान्स्त्वं तुमुलकरकावृष्टि-
हासावर्कणान् विप्रमादनिर्वर्गस्मिताच्छादितान् कुर्वीयाः । अशन्या बावेथा
इत्यर्थः । त्वदाक्रमणेच्छान् अतश्च ते नश्यन्ति । यतो निष्कलारम्भे यत्नो
येषां ते तयाविद्याः के परिमवस्य पदं न भवेयुखपश्यन्ते परिभूयन्ते
इत्यर्थः ॥ ५७ ॥

Make those Śarabhas scattered away, with laughter of
fierce (*tumula*) hail-storms, (*karakārṣṣṭi*), (the Śa rabhas)
who are intolerent of you, while thundering (*mukta-dhvanim*),
(and) who on account of exuberance (*utseha*) of arrogance
would attack you, the inviolable (*alaṅghyam*), from above
(*upari*), (or if the reading be *yapadī* suddenly) (but only to
get their) bodies destroyed. Who (indeed) that strive after
futile undertakings, would not be the object (*pada*) of
humiliation ? 57.

तत्र व्यक्तं दृष्टिं चरणन्यासमर्धेन्दुमौलेः
शश्वन्सिद्धैरुपहतबलिं भवितनम्रः परीयाः ।
यासिन्दष्टे करणविगमादूर्ध्वमुद्धूतपापाः
कल्पन्तेऽस्य स्थिरगणपदप्राप्तये श्रद्धधानाः ॥ ५८ ॥

तत्रैति । तत्र हिमवति दृष्टिं शिलायामर्धेन्दुमौलेः शिवस्य व्यक्तं चरण-
न्यासं प्रकटां पादमुद्रां भक्त्या प्रणतः परीयाः प्रदक्षिणीकुर्याः । यस्मात्त-
स्मिन्नत्रलोकिते क्षपितकल्मषाः सन्तः श्रद्धधाना भक्ताः करणविगमादूर्ध्वं
देहापादादनन्तरं अस्य गणस्य पदप्राप्तये कल्पन्ते । अनश्वराः प्रमयाः सम्प-
द्यन्तेऽत एव सदासिद्धैर्निवेदितोपहारम् । इन्दोरर्धमर्धेन्दुमौली शिखरे
यस्य सार्धेन्दुमौलिः । कलामात्रधारित्वेपि सन्स्थानापेक्षमर्षत्वम् । इणश्च परि-
पूर्वस्य लिङ्सिपि परीया इतिरूपम् । करणानि इन्द्रियाणि विद्यन्ते यस्य
तत्करणं वपुरर्शोदिम्बोच् ॥ ५८ ॥

(You) being modest with devotion, circumambulate the foot-print, clearly impressed, there on the rock, of the god (i. e. Śiva), (foot-print) to which offerings are made (lit. brought) continuously by the Siddhas; and which (foot-print) being seen, the faithful have their sins destroyed (lit. shaken), and will become fit (*lalpanti*) for the attainment of the abiding (*śhīra*) position of Gopa, after the cessation of (their) bodies (*karāṇa*). 58.

शब्दायन्ते मधुरमनिलैः कौचकाः पूर्वमाणा-
स्त्वंरफताभिस्त्रिपुरविजया गीयते किन्नरीभिः ।
निर्हादी ते मुरज इव चेत्कन्क्यानु ध्वनिः स्या-
त्स्वर्गात्तापो ननु पशुपतेस्तत्र भावी समग्रः ॥ ५९ ॥

शब्देति । तत्र ध्वनिः कन्दरासु गुह्यासु निर्हादी धूर्तमानो मुरज इव यदि भवेत् तत्र हरस्य मङ्गोनाथो गुणनिष्ठास्तुः समस्तोऽस्मद्वो भावी भक्ति-
प्रति । अन्या हि तत्र समग्री विद्यते । तथाहि कौचका घंटा चतुरस्र-
मधुर शब्दायन्ते । भाविताभिश्च किन्नुराङ्गनाभिस्त्रिपुरदाहार्यं कारं
गीयते । त्वदीयश्च शङ्खनिविम्बो मुरजनिभो यदि स्यात् तत्स्वर्गात्तापः
पशुपतेस्तत्र भावी समस्तः । शङ्खं कुर्वन्ति शब्दायन्ते । निर्हादी मधुरः ॥ ५९ ॥

The bamboos (*kalāh*) filled with wind are producing sweet notes (The song of) the victory over Tripura is chanted by Kinnara ladies, full of passion. If (there be) your thundering, (that is echoed) in caves, (and) deep (*nirhār*) like the (sound) of drum; the musical equip-
ment of Paśupati would indeed be complete. 59.

मालेयाद्वैरुपतटमतिव्रज्य तान्त्वान्विशेषान्
हंसज्वरं दृगुपतियशोवर्ध यत्कर्षेचरन्त्वम् ।
तेनोदीचीं दिशममिसरैस्तिर्यगायामशोभी
दशमः पादो चलिनियमनाभ्युत्तस्येव विष्णोः ॥ ६० ॥

१ मन्त्रायामिः । (M)

२ अनुमतेः । (M) अनुमतेः पार्श्वान्मुख्य ।

प्रालेयेति । प्रालेयद्विहिमवत उषतःसु पर्वन्ते तांस्तान् विशेषान् चरण-
न्यासादीनतिक्रम्योत्तङ्घ्य । यत् कौञ्जद्रेऽच्छदं हंसानां द्वाग्भूतं विद्यते तेन
रन्ध्रेण त्वं कौबेरीमाशामभिसर्गेच्छेः । तिर्यग्य आशामो विस्तारस्तेन शोभ-
मानः अतश्च बलिवञ्जनोत्थितविष्णोः श्यामश्चरण इवेत्युपमा । कीदृशप्र-
भृगुवतिः परशुरामस्तदीयस्य यशसो धर्म प्रसादनमार्गः तेन कौञ्जस्य
मञ्चमानत्वात् । प्रालेयं हिममतिक्रम्येति परावरयोगे क्त्वा ॥ ६० ॥

On crossing, the various (tānśān) wonders (viseṣān) on the slope of the Himālayas (lit. mountain of snow), proceed to the northern direction, through the opening in the Kraunca mountain, (the opening) which is the passage for the swans, and the path of glory of the Lord of Bhrgus; yourself looking beautiful by stretching in a slanting manner (āyāma) (and thus appearing like) the dark foot of Viṣṇu, ready for restraining Bali. 60.

गन्धा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसन्धेः

कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।

दृष्टोच्छ्वायैः कुमुदविशदैर्यो धितस्य स्थितः खं

राशीभूतः प्रंतिमिशमिव ध्यम्यकरयादृहासः ॥ ६१ ॥

गत्येति । ऊर्ध्वमनन्तरं गत्वा कैलासद्वैरतिथिः स्यात्वं गच्छेदित्यर्थः ।
कीदृशस्य दशमुखभुजोच्छ्वासितप्रस्थसन्धेः पीलस्त्यशादुदालितसालुवन्द्यस्य । स हि
तेन दर्पादुन्मूलयिनिमित्थोभूत् । तथा मुरललनानां दर्पणस्यादर्शस्य स्काटिक-
त्वेन मुक्तालोकनात् । यच्च कैवल्यसितैरुन्नतैः शिखरैर्नमो व्याप्य स्थितः । अत-
श्चोत्थेक्ष्यतेऽनुश्रवं पुञ्जीभूतः शिवस्य अदृष्टहास उद्धतस्मितमिव ॥ ६१ ॥

And going further be a guest of Kailās (mountain) the joints of whose peaks (prastha) are upheaved (ucchrāsita) by the arms of Rāvaṇa (lit. ten-faced one), which is a mirror for the celestial damsels, (and) which stands stretching

(*rataya*) in the sky, with the raised peaks, white like the night lotuses ; (thus appearing) as it were the loud (*ajita*) laughter of the three-eyed god (i.e. Śiva) piled up during every night. 61.

उत्पश्यामि त्वयि तटगते स्निग्धमिन्द्रावनामे
सद्यःकृतद्विरदृशानच्छेदगौरस्य तस्य ।
शोभामग्नेः स्तिमितनयनप्रेक्षणीयां मवित्री-
मंसम्यस्तं सति हलभृगो मेचके याससीध ॥ ६२ ॥

उत्पश्यामीति । त्वयि तिष्ठतस्मिन्नेति तस्य कैलासस्य प्रेक्षणीयां मवित्री
मविन्दमाणा लीलामुद्येधे । कस्मिन्निव अंसमन्ते स्मग्नेऽदृते मेचके हृगे
बले हलधरस्येव । मेचकालत्वान्देषणम् । तस्य तु तत्क्षणद्विरदन्तिदन्तवत्-
वत्त्वस्य । गौराणि शुभ्रः ॥ ६२ ॥

While you shining like the glossy powdered collyrium, would be on the slope of that (mountain), white like the piece (*cheda*) of ivory (*darudai-sara*) recently cut, I foresee the resulting (*bhavisti* lit. future) beauty of the mountain to be gazed at with unwinking eyes, like (the beauty) of the bearer of plough, (i.e. Balarāma) when dark (*macche*) garments are hung over his shoulders. 62.

हित्वा तस्मिन्मुजग्वलयं शम्भुना दत्तहस्ता ।
क्रीडाशैले यदि तु विहरेत्पादचारेण गौरी
भङ्गी,मक्या विरचितवपुः स्तिमितान्तर्जलौघः
सोपानत्वं कुरु सुखपदस्पर्शमारोहेषु ॥ ६३ ॥

हित्येति । तस्मिन् कैलासे विहरेतामिवतक्य यदि पादचारेण चरणम्ना
विहरेत् तदस्यास्तदमारोहेषु सोपानत्वं कुर्याः । यतो मङ्गीमक्या ठङ्ग-
विश्रित्या बल्लोलाकारेण विरचितदेहः । अत एव तत्सुखपादस्पर्शो पादयो-
भावात् शीतलत्वाच्चरणप्रीतिकानि स्तिमितं निश्चलीकृतमन्तरद्वरे उत्तं येन ।
अन्त्या पादछादस्यात् । भयङ्करत्वादेव नीले कर्षकटकं हित्वा त्यक्त्वा ।
पादान्ना चरो गमने पादचारः ॥ ६३ ॥

१ विहरेत् । M.

२ नांगशिलारोहणाग्रनाथो । M.

If Gauri, supported with the hand (lit. with the hand being given) by Sambhu, after removing (*hātva*) the serpent-bracelet, chances (*tu*) to move on feet, on that pleasure-mountain, you paralysing (*stambhita*) internally (the movements) of the mass of water, and moulding your body into the form (*bhakti*) of wave-like (*bhaṅgi*) steps, go before her and become a ladder (lit. assume the attribute of being a ladder) (for her) for ascending the jewelled cliffs (or with the reading सुपदस्पर्शमारोहणेन instead of मणिशिलारोहणायामयायी it means—For her ascents (be a ladder), the touch of the foot with which is pleasurable). 63.

तत्रावश्यं जनितसलिलोद्गारमन्तः प्रवेशा-

श्रेष्यन्ते त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ।

ताभ्यो मांश्चस्तत्र यदि सखे घर्मलब्धस्य न स्या-

त्क्रीडालोलाः श्रवणपदैर्गर्जितैर्मौपयेस्ताः ॥ ६४ ॥

तत्रेति । तत्रादौ जनितसलिलोद्गारं वर्धन्तं त्वामभ्यन्तरप्रवेशाद्वैतोन्निदश-
वनिता नाकयुवतयो यन्त्रधारागृहत्वं नेष्यन्ते । यदि क्लान्तिलवशा-
द्द्वैतमध्ये निक्षिप्तोविरलं वर्धसि तदा त्वमेव यन्त्रधारामयं गृहं सम्पद्यसे ।
प्रीध्मे हि सन्तापवशात्तथा आद्या धारागृहान् कुर्वन्ति । एवं सति घर्मलब्धस्य
तत्र ताभ्यः सकाशात्केलिलम्पटाभ्यो यदि त्यागो मोक्षो न स्यात् तत्कर्णकदु-
र्गैर्गर्जितैस्ता भीषयेवास्यैर्यथोद्दिष्यत्वा मुञ्चेयुरिति भावः उद्गारः प्रवहः ॥ ६४ ॥

There (on that mountain) the celestial damsels would surely use you, who would have produced (gentle) showers (*udgāra*) of water, due to entrance within (perchance by the force of the wind), as an artificial fountain-house, (or with 'कुलिशवलयोद्घट्टनोद्गीर्णतोयं' the translation would be—(you) whose water would be coming out (*udgāra*) as a result of friction (*udghattana*) with the bracelets of diamonds (*kuḷisā*)). If an escape from them, of you, acquired in hot season

(१) कुलिशवलयोद्घट्टनोद्गीर्णतोयं ।

वलयकुलिशोद्घट्टनोद्गीर्णतोयं ।

(*gharmalabdha*) is not (otherwise) possible, cause them, engaged in sports, to be frightened (out of their wits) with your rumblings, harsh to the ear. 64.

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः

कुर्वन्कामं क्षणमुखपटप्रीतिमैरावणस्य ।

धुन्वन्वातेः सजलपृषतेः कल्पवृक्षांशुकानि

छायाभिन्नः स्फटिकविशदं निर्विशेः पर्वतं तम् ॥ ६५ ॥

हेमेति । छायाया प्रतिबिम्बेन भिन्नो द्विधामूतस्तत् सितमणिं निर्भटपर्वतं निर्विशेषरुपभुञ्जीयाः उपभोगमाह । कीदृशस्त्वम्—हेमाम्भोजानि हेमकमलानि प्रसूते जनयति । यत्तदुदकं मानससम्बध्याददानो गृह्णन् । प्रसूतोत्र गौगः । तथा कामास्तवेष्टात ऐरावणस्य क्षणं मुखपटप्रीतिं कुर्वन् । राजा हि मुखपटेन प्रीयन्ते सजलपृषतैस्तोयकणयुक्तैरनिलैः मुरतस्वासासि धुन्वन्शोलायन् । धुनेतेः सौवादिकस्य अभ्युपगमात् धुन्वनिति रूपम् ॥ ६५ ॥

Taking the water of Mānasa (lake), which produces golden lotuses, humouring for a moment, at your own sweet will (*kāmam*) Airavaṇa (by supplying) a veil (*paṭa*) for his trunk, shaking the silken garments (hung to dry on) celestial trees, with breezes, possessed of drops of water, (and) duplicating yourself by your reflection (*chāyābhinnah*), enjoy to your complete satisfaction (*nīrvaśah*) the lord of the mountains, clear like crystal. 65.

तस्योत्सङ्गे प्रणयिन इव सस्तगङ्गादुकूला

न त्वं दृष्ट्वा न पुनरलकां श्लास्यसे कामचारिन् ।

या वः काले वहति सलिलोद्गारमुच्चैर्विमाना

मुत्ताजालप्रायितमलकं कामिनीवाभवृन्दम् ॥ ६६ ॥

तस्येति । तत्र कैलासेरमुत्परीमलकां न न श्लास्यसेपितु निःसन्देहं वेत्यस्यैव यथा नूनमेव सलकेति । यतस्तस्माद्रेस्तद्वेदे सस्तं भ्रष्टं गङ्गैव दुकूलमग्नं

यस्याः सा । जाह्नवी हि तत्र वहति । या चालका वः काले युष्माकं समये-
भ्रतृन्दं वहति । कीदृशं सलिलमुद्गिरतीति सलिलोद्गारम् । कर्मण्यण् । का
यथा कीदृशं किं वहत्याह । मुक्ताजालालङ्कृतमलकं यथा कामिनी वहति ।
सापि प्रियोत्सङ्गे भ्रष्टदुकूला भवति । सलिलस्य मुक्ताजालमुपमानमभ्राणा
ललाटकेशाः । उच्चैर्विमाना प्रादुर्गृहा । कामचारिन्निति मेघस्य जडत्वं
निरकृतम् ॥ ६६ ॥

O Wanderer-at-will, on seeing Alakā, whose silken
garment in the form of Ganges is slipped off, on the slope
(*ustarige*) of that (mountain), as on the lap (*utsarige*) of a
lover, it is not that you would not recognize her, which
(Alakā) with its lofty seven-storied mansions (*vimānā*)
bears in your season a host of water-discharging clouds, as
a beautiful woman, free from pride (*vimānā*) (bears) her
curly hair decked with (*grathita*) a string of pearls. 66.

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भिः-

मन्दाराणामनुतटरुहां छायया वारितोष्माः ।

अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः

सक्तीदन्ते मणिभिर्मरुप्रार्थिता यत्र कन्याः ॥ ६७ ॥

मन्दाकिन्या इति । यत्रालकायां कन्या मणिमीरनैः सक्तीदन्ते दीव्यन्ति ।
कीदृशा मरुद्भिः पवनैः सेव्यमानाः सेविताः । कीदृशैः—मन्दाकिन्याः गङ्गायाः
सलिलशिशिरैस्तोयशीतलैः । पुनः अनुतटरुहां तटनिकटप्ररुदाना मन्दाराणां
देवतरुणा छायया वारितोष्मा निवारितधर्मतोयाः । च पुनः अमरप्रार्थिताः
देवैः । एतेनासामतिलावण्यं व्यस्यते । कीदृशैर्मणिभिः कनकसिकतामुष्टि-
निक्षेपगूढैः सुवर्णसिकतामुष्टिषेपणगुप्तैः । अत एव अन्वेष्टव्यैः गवेपितव्यैः ।
अन्वेपितं गवेपितमित्यमरः ॥ ६७ ॥

Where (in Alakā) the maidens, wooed by the
immortals (gods), being attended upon (i. e. fanned) by
the breezes cool due to water of celestial Ganges, (and)

screened from the heat (of the sun), by the shade of Mandāra trees, growing on the bank (of Ganges), play with jewels, that are (first) to be hidden by depositing (*nīlāṅga*) with closed fists (*muṣṭi*) in the golden sand (and then) are to be searched for. 67.

विद्युत्पन्तं ललितवनिताः सेन्द्रचापं सचित्राः
सङ्गीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।
यन्तस्तोयं मणिमयमुवस्तुङ्गमभ्रं लिहाग्राः
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तेर्विशेषैः ॥ ६८ ॥

विद्युत्पन्तमिति । यत्र (अलकायां) प्रासादास्तैस्तेष्व्यमानैर्धर्मैर्भक्तैः
तुलयितुमलमनुक्तुं शक्ताः । तथा हि त्वां विद्युत्पन्तं भवद्विक्रं तेऽपि ललित-
वनिताः सचित्राः सचित्राः सचित्राः सचित्राः सचित्राः ।
त्वां स्निग्धगम्भीरघोषं मधुगन्धैरघोष [or घोर] श्रुतं तेऽपि सङ्गीताय
गुणनिकार्थं प्रहतमुरजा वादितमृदङ्गाः । त्वामन्तस्तोयं तेऽपि मणिमयमुवः
स्काटिकावनयः त्वः तुङ्गमुन्नतं तेऽप्यभ्रं लिहाग्रा व्योमस्तृङ्गितराः । एवं
सर्वसादृश्यम् । अभ्रं (एवं) लेटि व्याप्रावृत्त्यभ्रं लिहममं देवान् । बहाम्ने-
लिहः इति सत्यम् ॥ ६८ ॥

Where (in Alakā) the royal mansions are competent enough (*alam*) to stand comparison (*tulayitum*) with you in various particulars. (They are) possessed of graceful damsels, paintings, drums beaten for music, crystal pavements and sky (lit.-cloud)-kissing summits, (respective) as you are possessed of lightning, rain-bow, sweet and deep thundering, water within, and loftiness. 68.

शण्डश्यामादिनकरहयस्पर्धिनो यत्र बाहाः
शैलोदग्रास्त्वामिव करिणो वृष्टिमन्तः प्रमेदात् ।
योधाग्रथ्यः प्रातिदशमुखं संयुगे तस्यिवांसः
प्रत्यादिष्टामरणरुचयश्चन्द्रहासप्रणाद्वैः ॥ ६९ ॥

यत्रेति । यत्रालकायां वाहाः शय्यश्यामां बालेतृणमनोहराः । अत एव
 दिनकरदयस्पर्धिनः । वर्णतो वेगतश्च सूर्याश्वकल्पाः । तथा शैलोदग्राः
 शैलोन्नताः करिणः मदसावात्हेतोः त्वमिव वृष्टिमन्तः । अग्रं नयन्तीति
 अग्र्यः । योधाग्र्यः भटभेष्टाः युदे रावणकुमुदं स्थितवन्तः अत एव
 चन्द्रहासवगाः सतान्येष अङ्गाः चिह्नानि तैर्दूरीकृताभरणशोभाः । तैरेव
 तेषां शोभित्वात् ॥ ६९ ॥

Where (in Alakā), there are horses green like grass (*saspsasyāmā*) and capable of vying (*spardhanah*) with the chargers of the sun (lit -maker of the day), the elephants tall like mountains pouring forth showers, like you, on account of the flowing of rut (*prabheda*), the leaders of warriors, who stood in battle against Rāvaṇa, (and) who repudiated the splendour of ornaments, with the signs of the scars of Candrahāsa (sword of Rāvaṇa). 69.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्ते-

नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।

नाप्यन्यत्र प्रणयकल्हाद्विप्रयोगोपपत्ति-

वित्तेशानां न च स्त्रु ययो यौवनादन्यदास्ति ॥ ७० ॥

आनन्देति । यत्रालकायां वित्तेशानां यक्षाणां आनन्दोत्थमानन्दजनितमेव
 नयनसलिलं अभु । अन्यैः शोकादिभिर्निमित्तैर्न । इष्टसंयोगसाध्यान्निवर्तनीया-
 त्कामतापादन्यस्तापो न । प्रणयकल्हादन्वसात्कारणात् विप्रयोगोपपत्तिरपि
 नास्ति । किञ्च यौवनादन्यद्वयो वार्षकं च नास्ति ॥ ७० ॥

Where (in Alakā) tears arise (only) out of joy, and not because of other reasons, no other torment, except (that) caused by Cupid (lit.-the flower-arrowed god) and removable by the union with the loved one, no occurrence (*upapatti*) of separation except in love-quarrels. Indeed, no other age than youth, exists in case of lords of wealth (*yakṣas*). 70.

हस्ते लीलाकमलमलकं चालकुन्दानुविद्धं
नीता रोध्रप्रसरजसा पाण्डुतामाननधीः ।
चूटापाशे नवकुरवकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं चधूनाम् ॥ ७१ ॥

हस्तेति । यत्र चाङ्गनानामिदमिदमृतुषट्कं वातमग्राभ्यमाभरणम् । किं किं-
त्वाह । करे लीलापत्रं शरदिहमेतत् । अलकं चालः कुन्दपुष्पेणानुविद्धं
मिश्रम् हेमन्तलिङ्गमेतत् । मुत्तलक्ष्मीरपि रोध्रपुष्परामेण पाण्डुता गौरवं
नीता प्रापिता । शिषि लिङ्गमेतत् चूटापाशे (नवं) सरसं कुरवककुसुमम् ।
वसन्तलक्षणमेतत् कर्णयोरभ्यं शिरीषकुसुमम् । ग्रीष्मलिङ्गमेतत् यासां सीमन्ते
च त्वदुपगमजं प्रावृषेयं नीपपुष्पम् । वर्षालिङ्गमेतत् तदेतेन कनकालङ्कार-
निराधेन योयिता नागरत्वमुक्तम् सर्वर्तुसमृद्धिश्च ॥ ७१ ॥

Where (in Alakā) the damsels (hold) lotuses in (their)
hands, for sport, (their) tresses of hair are intertwined
with (anuriddha) fresh Kunda flowers, the beauty of (their)
faces is heightened by the pollen of Lodhra blossom, the
fresh Kurabaka flower is on (their) mass of hair, the lovely
śirīṣa is on (their) ear, and the Nīpa-flower, that blooms at
your arrival is on their partings of hair (śimanta). 71

यस्यां यक्षाः सितमणिमयान्येन्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचनान्युत्तमस्त्रीसहायाः ।
असेवन्ते मधु रतिफलं कल्पवृक्षप्रसृतं
त्वद्गम्भीरध्वनिषु शनैः पुष्करैश्चाहतेषु ॥ ७२ ॥

यस्यामिति । यस्यामलकायां निव्यं वरपरन्ध्रिसहाया मुहुरेक्षराः सौन्दर्य-
लाभ्यागत्य रतिफलं न तु कल्हादिवनकं कल्पवृक्षजं मधु सेवन्ते । कीदृगानि
स्थलानि । सितमणिमयानि स्फाटिकानि । अतएव ज्योतिश्छायास्तारावलि-
प्रतिबिम्बान्येव कुसुमरचना येषु । कदा सेवन्ते । भवत इव निर्हादी ध्वनिर्दोषं

तेषु पुष्करेषु वाद्यमुखेष्वहतेष्वस्फालितेषु सत्सु । तदेवेन दम्पतीनां सदा-
सुखित्वमुक्तम् ॥ ७२ ॥

Where (in Alakā), yakṣas, accompanied by excellent
damsels, on retiring, (*etya*) to crystal terraces where (the
purpose) of flowery decoration (is served) by the reflections
of the stars (in the pavement) enjoy wine, the fruit of which
is amorous sports (*ratiphala*) (and) which is distilled from
the celestial trees ; while the surfaces of drums (*puṣkareṣu*),
that make deep sound, like that of yours, are gently
beaten. 72.

गन्धुत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः

वत्सच्छेद्यैः कनककमलैः कर्णविसंक्षिभिश्च ।

मुक्तालङ्घनस्तनपरिमलैश्चिन्नसूत्रैश्च हारै-

र्नैशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥ ७३ ॥

गतीति । यत्राभिसारिकाणां नैशो मार्गः प्रमतेऽमीभिः सूच्यते कल्पतेऽनु-
मीयते वा । कैः । स्तनजघनमरेण गन्धुत्कम्पात्केशच्युतैर्भन्दारकुसुमैः । कर्ण-
भ्रष्टैश्च कनकनलिनैः वत्सच्छेद्यै रचित (विच्छित्ति) विशेषैः । तथा
मुक्तामणिषु लङ्घनः स्तनपरिमलः कुचामोदो येषां तैश्चिन्नसूत्रैर्मुक्ताहारैश्च ।
तदेतेन भ्रष्टामरणाग्रहणेन रुमुदिरुक्ता । छेदनीयं छेद्यं पत्रलतादि । वत्स-
छन्दे कृपो ये लः ॥ ७३ ॥

Where (in Alakā) the nocturnal (*naishā*) path of the
passionate damsels, is suggested at the rise of the sun, by
the Mandāra flowers, fallen from (their) tresses, due to
tremor in (their) movement, by golden lotuses, that were
(first) arranged (*līpta*) in various designs (*chedya*), (and)
which (subsequently) dropped down from the ears, and by
necklaces, with their threads (*sūtra*) rent asunder (*chinna*)
and the pearls of which have come in contact (*lagna*) with
fragrant substance (*parimala*) (applied to their) breasts. 73.

मेघदूतम् ।

नीवीयन्धोच्छ्वसनाशिघिलं यत्र यक्षाङ्गनानां
चासः कामादनिवृत्तकरेष्वक्षिपन्तु प्रियेषु ।
अर्विस्तुङ्गानामिमुखमपि प्राप्य रत्नप्रदीपा-
न्दीमृदानां भवति विफलप्रेरणचूर्णमुष्टिः ॥ ७४ ॥

नीवीति । यत्र कामिनीनां चन्दनादिषूर्णमुष्टिर्दन्तान्तिदिपा प्रेति
विकसो भवति निष्कलः संपद्यते । प्रतोयकाप्रथमात् । कदाचिदसौ अन्यत्र
पतितो भवेदित्याह । अर्विस्तुङ्गान्महाज्वालात्रलप्रदीपानामिमुखमाशादादि ।
विफलत्वं स्वनश्वरत्वादलार्चिषः । क्षेस्तु चन्दिदीपभ्रान्तः । कदा विफल
इत्याह । कामात्सुरतेच्छया चपलपाणिषु प्रियेष्वन्तरमपहरतु । (कीदृशं
दासः) । नीवीवन्धनस्योचयसंयमनस्योच्छ्वसनेन त्रिक्लाननेन शिथिलमदृढम्
ततश्चापलादपहारः । अतश्च लज्जाल्याकुलत्वात्ताशा चूर्णादिभि (माल्या-
दिभिः) मणिर्दीपप्रगमनेच्छा ॥ ७४ ॥

Where (in Alakā) while the garments, unfastened by
the relaxation (*ucchrasana*) of the front knot (*śrīṅbandha*)
of yakṣa damsels, confounded (*māḍha*) by shame, are being
snatched, with immodest (*ambhṛta*) hands, by their lovers
through passion, the handful of powder even reaching
directly (*abhimulha*) the jewelled lamps, with prominent
flames, is flung in vain. [lit. becomes one, the throwing
(*prerana*) of which is fruitless]. 74.

यत्रोन्मत्तभ्रमरमुखराः पादपा नित्यपुष्पा
हंसश्रेणीचित्रशाना नित्यपद्मा नालिन्यः ।
केकोत्कण्ठा भवनाशिखिनो नित्यमास्वत्कलापा
नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्याः प्रदीपाः ॥ ७५ ॥

यतीति । यत्रात्कक्षायां पादपा नृषाः पुष्पयुक्ताः सदा मदयुक्तालिङ्गव्याप-
मानाः । नालिन्यः पाद्मिन्यो नित्यपद्मा । न तु हेमन्तवर्जितमित्यर्थः । अत एव
हंसश्रेणीचित्रशाना नित्यं हंसपरिवेष्टिता इत्यर्थः । भवनाशिखिनः क्रीडन्

मधुरा नित्यशोमद्वर्हाः न तु वर्षास्वेव । अत एव केकायुक्ताः । प्रदोषा
नित्यचन्द्रिका नाशितान्धकाररम्याः । न तु दुःकृपश्च एव । एतेनास्य सर्व-
रम्यत्वमुक्तम् ॥ ७५ ॥

Where (in Alakā) the trees, that are ever blossoming
resound (*mukhara*) (with the humming of) intoxicated
bees, the lotus plants, that are always possessed of lotuses,
have girdles arranged (for them) by the row of swans ; the
domestic peacocks, that have permanently shining plumage,
have (their) necks uplifted for (their) cries ; (and) the
evenings, possessed of permanent moonlight are pleasant,
on account of the course (*ṛtā*) of darkness, being
obstructed. 75.

नेत्रा नीताः सततगतिना यद्विमानाग्रभूमी-
रालेख्यानां नयजलकणैर्दोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जलमुचस्त्याददा यत् जालै-
र्धूमोद्गारानुकृतिनिपुणं वर्जरा निष्पतन्ति ॥ ७६ ॥

नेत्रेति । यत्र मयद्विषा मेषाश्चित्रेषु नयजलकणैर्नाशनं विषाय वर्जरात्वा-
धूमोद्गारानुत्पत्त्या धूमप्रसारसादयेन निपुणं प्रवीणं प्रासादजालैर्निवाहविचरै-
र्निष्पतन्ति निर्यान्ति । उद्वेक्षते । चित्रनाशनशङ्कास्पृष्टा इव शङ्किता यथा ।
साशङ्कैर्हि सागरायत्वाव्याजेन पलाय्यते । कदाश्च जलदाः । यस्यामलकाया
विमानग्रभूमीनेत्रा बोद्धा प्रेरकेण सततगतिना वायुना नीता । नयनीति नेत्रा
तेन । अतश्च वर्षाभालेख्यवायवः वर्जराः स्रग्धाः (म्लानाः) ॥ ७६ ॥

Where (in Alakā) clouds, like you who are taken to
the terraces (*agrabhūmi*) of the royal mansions, by wind
(lit.-by the ever-moving one), their guide (*netrā*), after
spoiling (*doṣamutpādaya*) the paintings, with drops of fresh
water, at once (become) terror-stricken (*saṅkūspṛṣṭah*) [lit.
being touched with apprehension as it were (*ira*)] (and)

being shattered (*jarjarāḥ*) escape, through the lattice-windows, skilfully (*nyytrāḥ*) (their manner of escape being) similar (*anulāḥ*) to the escape (*nygāra*) of smoke. 76.

यत्र स्त्रीणां प्रियतनमुज्जालिह्नोच्छ्वासिताना-
मङ्गलानि सुरतजनितां तन्नुज्जालवल्ग्याः ।
त्वत्सरोद्यापनमविशद्विधोतिताश्चन्द्रपादै-
र्व्यालुमन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७७ ॥

यत्रेति । यत्र पुर्यां कान्तिनीनां सुरतजनितामङ्गलानि चन्द्रकान्तमणो
व्यालुमन्ति प्रथमयन्ति । कौटुम्भान् । प्रियतनमुज्जालिह्नोच्छ्वासितानां
मर्तुमुज्जालवल्ग्याणां । कौटुम्भान् । तन्नुज्जालवल्ग्याणां
इति तयोक्ताः । तथा त्वत्सरोद्यापनमविशद्विधोतिताश्चन्द्रपादै-
र्व्यालुमन्ति स्फुटजललवस्यन्दिनः प्रकटतोपकणमुचः ।
अतश्चाङ्गलानिहरन् ॥ ७७ ॥

Where (in Alakā) the moon-gems, hanging by the
net works (*gāla*) of threads, (and) made to trickle (*ccāḥ*)
by the moon's rays, clear, on account of removal of your
obstruction (*anrodha*) (and) which (hence) oozing out
(*syandinaḥ*) clear (*sphuṣa*) particles of water, remote
(*vyāluṃpanti*) the langour of limbs, caused by amorous
sports of the women, oppressed (*ucchrāsita*) by the close
embraces of their lovers. 77.

अक्षीणान्तर्मवननिघयः प्रत्यहं रत्नकण्टै-
रुद्रापाद्भिर्धनपतियताः किन्नरैर्यत् सार्धम् ।
वैभ्राजाख्यं विबुधवनितावारमुख्यासहस्रा
मध्यापानं बहिरुपवनं कामिनो निर्विशन्ति ॥ ७८ ॥

अक्षीणेति । यत्रालङ्कारां कामिनो वैभ्राजाख्यं विबुधं बाह्योद्यानं निर्विश-
न्त्यनुभवन्ति कौटुम्भाः । विबुधवनिता अप्सरसस्ताम्र वारमुख्याः प्रथमा-

स्तनहिताः । कैस्सह । गन्धैस्सह । कीदृशैः कुबेरस्यशो गायद्विः पुनः रक्तकण्ठै-
र्मधुक्कण्ठयनिभिः । परिपूर्णगृहाम्बन्तरकोशाः । कीदृशं मधुनो मथस्यापानं
पानगोष्ठिका यस्मिन् तत् । आनानं पानगोष्ठिकेत्यमरः ॥ ७८ ॥

Where (in Alakā), the (yakṣa-) gallants, who have
inexhaustible (*alākṣīna*) treasures, in their houses, with
excellent courtezans from amongst the Apsaras
(*tribudhavanitā*) as their companions, (and) engaged in (love)
conversation, enjoy the outer garden, Vaibhrāja by name,
along with the sweet-voiced Kinnaras, chanting loudly (*ut*)
the glory of the lord of wealth. 78.

मन्या देवं घनपतिसखं यत्र साक्षाद्भस्मन्तं
प्रायश्चापं न वहति मथान्मन्मथः पदपद्मम् ।
सुभ्रूमङ्गप्रहितनयनैः कामिलक्ष्येषामोद्यै-
स्तस्यारम्भश्चतुरवनिताविभ्रमरेव सिद्धः ॥ ७९ ॥

मन्येति । यत्र पुर्यां साक्षादासीनं हरमवेत्य (सरः) पदपद्ममौर्विकं धनुः
प्रयेण त्रासनादत्ते । स्वव्यापारात् कुरुत इत्यर्थः । कथं तर्हि मिथुनेष्वन्योन्यं
प्रेमेत्याह । तस्य कामचापस्यारम्भो व्यापारः प्रवीणज्ञनावितासैरेव
मन्दयने । कीदृशैः । कामिलक्ष्येषु सभ्रूमङ्गानि प्रहितानि क्षित्तानि येषु ।
तथामोदैखन्यैः कार्यकाशिभिः । तदेतेन युवातिप्राचीन्यमुक्तम् ॥ ७९ ॥

Where (in Alakā) knowing that the god (Śiva), friend
of the Lord of Wealth, dwells in person, Cupid does not
wield through fear, his bow which has been for its string. His
purpose (*ārambhak*) is achieved, by the clever (or charming)
damsels' amorous movements (*tribhramaih*), in which glances
(*nayana*) are cast with knitted eye-brows, (and) which are
unfailing against (their) targets, the lovers. 79.

वासश्चित्रं मधु नयनयोर्विभ्रमादेदादक्षं
पुष्पोद्भेदं सह किसलयैर्मृग्यानां विकल्पान् ।

लाक्षारगं चरणकमलशालयोम्यं च यस्या-

मेकः सूते सकलनयलामण्डनं कल्पवृक्षः ॥ ८० ॥

वास इति । यत्रालकायां चित्रं नानावर्णं वासो वस्त्रं । नेत्रयोर्विलासदेये चतुरं मयं मधु । किसलयैः पल्लवैस्सह पुष्पोद्भेदं पुष्पोद्गमम् । उभयं चेतयः । विभूषणानां विकल्पान् विदोषान् । चरणकमलयोर्न्यासस्य समर्पणस्य योगं लाक्षारगं च । एतत्सकलं अबलामण्डनं योपि व्यसायनद्रव्यजातमेकं कल्पवृक्षः एव सूते जनयति । न तु नानासाधनसंज्ञादनप्रयास इत्यर्थः ॥ ८० ॥

In which (city), the Kalpa-tree alone creates the complete decoration of women,—variegated garment, wife, skilled in teaching (ādeya) graceful movements to the eyes, the opening (udbheda) of flowers with sprouts, various kinds (vikalpān) of ornaments, and red lac-dye, fit to be applied (lit.—placed on) to the lotus-like feet. 80.

तत्रागारं धनपतिगृहानुत्तरेणास्मदीयं

दूराद्वक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ।

यस्योपान्ते कृतकतनयः कान्तया धर्षितो मे

हस्तप्राप्यस्तथकनमितो बालमन्दारवृक्षः ॥ ८१ ॥

तत्रेति । तत्रैवंविधायामलकायां धनपतिगृहानुत्तरेण राजराजवेशमानुत्तरेण तदस्माकमगारं गृहम् । अभिशानान्याह । शक्रचापरभ्येण तोरणेन दूराद्विद्वक्ष्यम् । यस्य चोपान्ते निकटे बालो मन्दारवृक्षोऽस्ति । कौटुभो मदीयया प्रियया सेकादिना पोषितः । यतः कृतकतनयः पुत्राकृतः । बालत्वाच्च कर-प्राह्निर्गुच्छैर्नम्रोभूतः । उत्तरेणेत्येनवन्तः । तद्योगे च गृहानित्येनया द्वितीया । पञ्चम्यन्तः पाठस्त्वनार्यः ॥ ८१ ॥

There, to the north of the buildings of the Lord of Wealth (is) our house, which can be marked out from a distance, by the arched gate-way, charming like the rain-bow (lit.—the bow of the lord of gods); not far from which (i. e. of

house [there stands] a young *Mandāra* tree, bent on account of bunches of flowers (*stabaka*), to be reached by hand, which (i. e. tree) is nurtured by my beloved wife, is an adopted son (*lytaka-tanayah*). 81.

अभितानान्तराण्याह—

वापी चास्मिन्मरुतशिलावद्धसोपानमार्गो
हैमैः स्यूता कमलमुकुलैः स्निग्धवैडूर्यनालैः ।
यस्यास्तोत्रे कृतवसतयो मानसं संनिवृष्टं
न व्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥ ८२ ॥

वापीति । आस्मिन्नस्मद्रेहे वापी पात्रिनी वर्तते । मरुतमणिशिलाभिर्वद्धो रचितः सोपानमार्गो यस्या । तथा स्निग्धवैडूर्यमणिभिरेव नालो दण्डो येपा तैर्हैमैः सौवर्णैः पद्ममुकुलैः स्यूता प्रोता स्रग्द्धा । वाप्यां हि पद्मैर्माव्यम् । यस्याश्च तोत्रे कृतवसतयो हंसास्त्वामपि प्रेक्ष्य वर्षासमयेऽपि निवृष्टमपि मानसं सरो न व्यास्यन्ति न स्मरिष्यन्ति । यतो व्यपगतशुचस्तत्रैवोपद्रवामावाप्ति-
दुःखाः । हेमशब्दो रजतादिः ॥ ८२ ॥

And in it (the house) (there is) a well which has a flight of steps, formed of emerald-slabs, and full of (*syntā-* lit. interwoven or sewn with) buds of golden-lotuses, having long stalks (*nāla*) of resplendent (*snigdha*) lapis lazuli (*vaidūrya*), the swans having made their residence, in the waters of which, (and hence) freed from distress (*vyapagatasucah*) will not long for *Mānasa* (lake), though near, even after your arrival (lit. after seeing you). 82.

यस्यास्तीरे निचिताशिखरः पेशलैरिन्द्रनीलैः
फीडारैलः कनककदलीवेष्टनप्रेक्षणीयः ।
मद्नेहिन्याः प्रिय इति सखे चेतसा कातरेण
प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥ ८३ ॥

यस्या इति । यस्या वाण्यास्तोर एवंविधः श्रीह शैलोऽस्ति । श्रीहयः ।
पेशैर्मनोहैरिन्द्रनीलमाणिमिर्निचितशिखरैः वदगृहः । कनकमयीनां च
कदलीनां वेश्मनेन परिवलनेन प्रेक्षणीयो रम्यः । अतश्च मयिप्रादाः कान्तं
इति निकटोत्थासितशतच्छदं भवन्तमालोक्य सादस्यात्तमेवाद्रिं कातरेणापारेण
मनसा स्मरामि । सादस्यात्प्रियत्वाच्च स्मरणम् । कातरत्वं तु विरहप्रज्ञान् ।
शेषायाविवक्षया समित्यधीगयेति पश्यमायः ॥ ८३ ॥

On the bank of which (well, stands) a pleasure mountain the peak of which is made of charming sapphires, (and) which is beautiful to look at, on account of the enclosure (tastana) of golden plants-in-trees. On seeing you, with lightning flashing by your side (vṛānta), I recollect with tremulous heart, that very (mountain) (as it is) a favourite of my wife. 83.

र रत्नाशोकश्चलाकिसलयः केसरश्चात्र कान्तः
प्रत्यासन्नौ कुरवककृतेर्माघवीमिण्डपस्य ।
एकः सख्यास्तत्र सह मया वामपादामिलापी
काङ्क्षत्यन्यो वदनमदिरां दोहदच्छन्नास्याः ॥ ८४ ॥

रेति । अत्र केलिर्पर्यते रत्नाशोककंठरतरु पञ्चविती स्तः । कुरवकवृक्ष-
वृत्तिर्गणिका कण्ठा यस्य तस्य माघवीलतामण्डपस्य प्रत्यासन्नौ सविधौ । यदो-
भेकोऽशोकस्तत्र सख्या मन्त्रिण्यो वामपादामिलापी । चरणप्रहारानुग्रहेण तस्य
विकासात् । मया सह । अहमपि सापगायस्तदीयं पादप्रहारमभिलषामीत्यर्थः ।
अपरो वकुलो दोहदच्छन्ना सेकामिलापध्याजेनास्या मध्येयस्या वदनमदिरा
काङ्क्षति । तरुणीयुराश्रयसेकेन तस्य विकासात् । मया सह । अहमपि
वदीनां वदनमदिरा काङ्क्षामीत्यर्थः । अशोकदीनां प्रशस्तत्वादुपादानम् ॥ ८४ ॥

Here (on that pleasure-mountain), (stand) a red Aśoka (tree) with waving sprouts, and a lovely (kānta) Bakuli (tree), both in close proximity of the bower of Mādhava creeper surrounded by (ṛta) Kurubaka plants. One (o hem) (i. e. Aśoka) longs, along with me, for the (touch

of the left foot of your friend (i. e. my wife) (and) the other (i. e. Bakula) desires wine (along with me) from her mouth, under the pretext (*chadma*) of craving (*dohada*). 84.

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि—

मूले यद्वा मणिभिरनतिप्रौढवंशप्रकाशैः ।

तलैः शिञ्जद्वलयसुमगैर्नर्तितः कान्तया मे

यामच्यास्ते दिवसविगमे नीलकण्ठः सुहृदः ॥ ८५ ॥

तन्मध्ये चेति । तयोरोक्तेतरयोर्मध्ये क्रीडावर्णिनः सौवर्णी वासायै
यद्विदग्धोऽस्ति । क्रीडणी । स्फटिकमयं फलकं पीठं यस्याः सा । मूलमागे च
मणिभिर्वद्धा । कैः । अनतिप्रौढवंशैर्नातिपक्वा ये वंशा येणवस्तप्त्रकाशैर्यो-
तगनैस्तत्सवर्णैः । मरुतैरित्यर्थः । ते हि वंशवर्णाः । यां च यद्वि दिनान्ते
युष्माकं सुहृन्नीलकण्ठो मयूरोऽप्यास्ते भवते । क्रीडशः । मत्कान्तया शिञ्जा-
मकनककटकमनोहरैस्तालिर्वाद्यैर्नर्तितः । शिञ्जेरामनेपदित्वाच्छिञ्जदिति
प्रयोगः प्रमादजः । अनित्यो बानुदात्तेदात्मनेपदविधिः ॥ ८५ ॥

And between them (i. e. the two trees) (stands) a
golden roosting perch (*rāsayaṣṭhi*) with a crystal slab, and
studded (*badḍha*) at the bottom, with jewels, shining like
young (*anati-prauḍha*), [lit. not much grown up] bamboos, on
which at the departure of the day, sits your friend the
peacock, who is made to dance by my beloved, with clap-
pings (*tālāṇ*) (of her hands), pleasing (*subhoga*) on account
of the jingling bracelets. 85.

पमिः साधो मनसि निहितैर्लक्षणेर्लक्षणीयं

दारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्ट्वा ।

क्षामच्छायं भवनमधुना मद्वियोगेन नूनं

सूर्योपाये न खलु कमलं पुष्याति स्वामर्मित्याम् ॥ ८६ ॥

पमिरिति । हे साधो पूर्वोक्तिरैश्वर्यस्याभितर्कित्वेऽस्म त्वया लक्षणीयं बोद्ध-
व्यम् । किं च द्वारपाशे शङ्खचक्रौ निधौ निखिलवपुषौ दृष्ट्वा लक्ष्यम् । कीद-
ृशम् । इदानीं मद्विरहेण क्षामच्छायं कृशशोभम् । यस्माद्वैरस्तसमये नखिनं
नैव निजा भियं पुष्पाति वर्धयति ॥ ८६ ॥

O virtuous one, (my house) (is to be identified) (by
you), with these distinctive marks, treasured up in your
mind, and on seeing śaṅkha (conch) and padma (lotus),
whose figures are drawn near the door. Possibly (*namam*)
now, the house has its splendour diminished (*lāṣṭrāchāyām*)
as a result of my separation ; for indeed, a lotus does not
retain (lit. develop) its beauty at the separation from the
sun. 86.

गत्वा सद्यः कलमतनुतां शीघ्रसंपातहेतोः
श्रीङ्गाशीले प्रथमकथिते रज्यलानौ निरणः ।
अहस्यन्तर्मघनपतितां कर्तुमल्पाल्पभासं
स्वद्योताली चिलसितनिमां विद्युदुन्मेषदृष्टिम् ॥ ८७ ॥

गत्येति । तत्सत्त्वं पूर्वोक्ते रम्ये स्थानौ श्रीङ्गाद्राववस्थितः मत्तमस्तद्वैरमान-
न्तरपतिता [विद्युदुन्मेषदृष्टिं ताडिदुद्योतनमेव दृशं कर्तुमर्हति । यथा ता]
पश्यसीति भावः । किं कृत्वा । तत्क्षणं कलमतनुताभिर्मणिमुपेक्षत्वं शिघ्र-
गमनार्थं प्राप्य । महति हि देहे वर्या जायते । कीदृशीं दृष्टिम् । अस्याया
कृशप्राया माः कान्तिर्यस्यास्ताम् । अत एव च स्वद्योताल्पा ज्योतिर्नखि-
भेद्या याद्विलसितं स्फुरणं तस्मदृशीम् ॥ ८७ ॥

Quickly assuming the size of a young elephant, (*kalabha*)
for the sake of quick access (*sampāta*) and (being) perched
on the afore-said pleasure-mountain, possessed of pleasant
peaks, you should (lit. deserve to) let fall inside the house,
your glance of lightning-flash, of exceedingly diminished
lustre (and hence) resembling (*nibhām*) the gleaming
(*vilasita*) of the sun of glori-*-norms*. 87.

तन्वी श्यामा शिखरिदशना पक्कविग्वाधरोष्ठौ
 मध्ये क्षामा चकितहरिणप्रेक्षणा निम्ननाभिः ।
 भोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां
 या तत्र स्याद्युवतिविषये सृष्टिरिवैव घातुः ॥८८॥
 तां जानीयाः परिमितकयां जीवितं मे द्वितीयं
 दूरीभूते मयि सहचरे चक्रवाकीमिवैकां
 गाढोत्कण्ठां गुरुषु दिवसेष्वेपु गच्छत्सु यालां
 जातां मन्ये तुहिनमथितां पद्मिनीं चान्यरूपाम् ॥८९॥

तन्वी श्यामेति । तां जानीया इति युगलकम् । तत्र वेश्मनि यैवविषाह्मना
 मवेत्तां त्वं मम द्वितीयं जीवितं बहिश्वरं जानीया मन्त्रार्थो बुद्ध्येषाः । कीदृशी
 या तन्वी कृशाङ्गी इत्येकवारप्रसूता तत्पर्यायार्थः । शिखरिदशना तीक्ष्णदन्ता
 पक्क यद्विम्बफलं तद्वदधरो यस्याः सा मध्ये क्षामा कृशोदरी चकितहरिण-
 प्रेक्षणा त्रस्तकुरङ्गनयना निम्ननाभिरतुन्दिला । भोणीभाराजितम्भमारादलस-
 गमना मन्परयाता स्तनाभोगेन च स्तोकं मनाङ्गनम्रा नता किंबहुना युवति-
 विषये नारीमध्ये वेषस आया सृष्टिरिव । आदौ हि अनुद्वेगाद्रम्यं निर्माणं
 भवति । तां कीदृशीं परिमितकया पेशलभापिणीं मयि सहचरे दूरीभूते दूर-
 स्थिते सति चक्रवाकीमिवैकां केवलाम् । यां च बालामभीषु गाढोत्कण्ठादुःस-
 रेषु अहःसु व्रजन्तु शिशिरदग्धा कमलिनीमिव विरूपां संपन्नां मन्ये जाने ।
 वा शब्द इवार्थः । तां जानीया इत्येदपेक्षया सर्वत्र द्वितीया ॥ ८८-८९ ॥

The one who would be there, slender, youthful (*syāmā*)
 with teeth (that are) pointed (*śikhars*), possessing lower lip
 (red) like the ripe Bimba-fruit, thin (*lṣāmā*) in the waist
 (-region, *madhya*), with eyes (or glances,) like those of a
 frightened deer (*harrīa*, or with *harryē*, " like those of a fright-
 ened fawn), with navel (which is) deep (*nimna*), with gait
 slow (*alasa*) on account of the weight of the hips, bent (*namra*)
 slightly (*stoka*) through (the full and therefore, heavy pair of)
 breasts, the first creation as though (*īra*) of the Creator in the

domain (*viṣaya*) of young girls,—her you should know, with [her] speech measured, my second life, like a lonely (*ekām*) female cakravāka (—bird) with me (her) companion situated (*bhūte*) far away, with her yearning (*utkṛāṣṭhā*) deep (*gāḍhā*) the girl (*lālā*) whom I fancy to have become a lotus creeper (*padmānām*) as though (*etā*), smitten (*mathitām*) with frost (*tuhina*), with her (native) beauty (rendered) otherwise (*anyathā*) (i. e. marred or affected adversely). 88-89.

नूनं तस्याः प्रयत्नरुदितोच्छ्वन्ननेत्रं प्रियायाः
निश्वासानामशिशिरतया मिम्रवर्णाधरोष्ठम् ।
हस्तन्यस्तं मुखमसकलव्याप्तिं लम्बालकत्वा —
दिन्दोर्दैन्यं त्वदुपसरणविलप्टकान्तोर्ध्वमिति ॥९०॥

नूनमिति । तस्या यत्नं निश्चितं त्वदुपसरणविलप्टकान्तोर्ध्वमप्यर्कदयित-
शोभस्य शशिनो दैन्यं दिभर्तिं विच्छाद्यता घटे । यतोऽसकलव्याप्तिं न ०या
प्रकटं कुतो लम्बालकत्वात् । न हि विरहिणीं केशान्सम्मानयति । कीदृशं
प्रबलेनाविच्छिन्नेन रुदितेनोच्छ्वन्ननेत्रे यस्य तथा श्वासपरंपराया उष्णता-
द्भिन्नवर्णो नटकान्तरधरो यस्य । हस्तन्यस्तं करविषृतम् ॥ ९० ॥

To be sure (*or nūnam*), that beloved one's face, with eyes swollen (*utkṛāṣṭa*) on account of incessant (lit. *prabala*, strong) weeping, with the lower lip having its complexion changed (i. e. gone pale) due to the heat (lit. not-coolness) of (her) sighs, (—the face—) placed (by her) on the (palm of her) hand, not having a full manifestation (*a- sakala- vyakti*) due to the (obscuring) length of (her) hair, will bear (*bibharti*) the pallor (*dainya*, lit. 'helplessness' or 'poverty') of the moon, with (her) lustre affected adversely (*ḥiṣṭa*) by your drawing near (*upasaraṇa*) (the said lunar orb.). 90.

आलोके ते निपतति पुरा सा चलिब्याकुला वा
मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।

पृच्छन्ती वा मधुरवचनां सारिकां पञ्चरस्यां

कचिद्भृतुःस्मरसि निभृते (गरसिके) त्वं हि तस्य प्रियेति ॥९१॥

आलोकेति । मत्प्रियैर्विद्या तवालोके दर्शनमये पुरा निवृत्ति अधिरा-
शास्ते । एवंविधान्यापराणकुर्वन्ती तां द्रक्ष्यसीत्यर्थः । कीदृशी बलिष्ठाकुला
देवपुत्रादस्या मम सादृश्यमनुकारं विरहवशात् तनु दुर्लभं [दुर्बलं] भाव-
गम्यं विचक्षितं विलम्बती । वा मञ्जुकादिनीं सारिका पञ्चरस्यां पृच्छन्ती ।
हे निभृते विनोते कचिद्भृतुः स्मरसि मत्प्रिये ध्यायसि यस्मात् त्वं तस्यातीव
प्रियः । पुरा निवृत्ती [ति ?] यावत्पुरा निपातबोद्ध ॥ ९१ ॥

Before long (*purā*), she would come (*lit. fall*) within
(the range of) your sight (*āloke*), (she who would be)
pre-occupied (*ryākulā*) with (religious) offering (*bals*, or
'worship') or delineating (*likhanā*) my likeness (*mat-
sādrśyam*) (which has become) emaciated (or weak, *tanu*,
V's interpretation is 'difficult to secure' *durlabha*) on
account of separation (and therefore) to be (*re-*) cons-
tructed (*gamyā*, *lit. to be approached*) by mind (*bhāra*)
(only); or inquiring of the *sārikā* (-bird) in the cage, 'do
you, O disciplined (*nibhṛta*) (if the reading is *rasike*, 'O you
full of the sentiment of love') one, remember fondly (your)
master i—for, you (were) his favourite.' 91.

उत्सङ्गे वा मलिनवसने सौम्य विक्षिप्य वीणां

मदोत्राङ्कं विपश्चितपदं गेयमुद्रातुकामा ।

तन्त्रीपद्माः नयनसलिलैः साययिन्वा कथंचिद्

भूयोमूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ ९२ ॥

उत्सङ्ग इति । शृङ्गारमद्वेष्टे वीणां निषाय गेयमुद्रातुकामा आलोके ते
निवृत्तीति सम्बन्धात् । कीदृशं गेयं मम गोत्रं नामाङ्कविह्वं यस्य विरचितानि
पदानि यत्र । पदस्थो हि स्वरसंराजो गेयं मदीयानामान्वितमित्यर्थः । अत्रनि-

नेत्रजैराद्रीः कृतास्तन्त्रीः ह्येतेन सारयित्वा योजयित्वा स्वरमतिं दत्तं
मूर्च्छना स्वराणां विसरन्ती चेतसोऽस्तास्यान् ॥ ९२ ॥

Or having placed the lute (*rājā*) in the lap with its garment (that has become) soiled (or dirty—' *malina* ') she (who would be) O gentle one (*saranyā*), about to sing out a song, with the words (*pada*) well arranged (*śarayitā*), (and) possessing the mark (*ākṣa*) of my name (*gotra*), (she that would,) after having set (lit. caused to move, *sārayitā*), with great difficulty (*kathamet*) the (many) strings (*tantrīh*) wet with the continued (flow of) tears (*salilāh*) from the eyes, be forgetting the rise and fall of pitch (*mūrechanā*), though practised (*āptān*), by herself (in the past) again and again. 92.

शेषान्मासान् गमनदिवसस्यापितस्यावधेर्था
विन्यस्यन्ती भुवि गणनया देहलीमुषतपुष्पैः ।
मत्संयोगं हृदयनिहितारम्भमास्यादयन्ती
प्रायेणैते रमणविरहेऽप्यङ्गनानां विनोदाः ॥ ९३ ॥

शेषानिति । गमनदिवसात्प्रवृत्तो योवधिर्वर्षाण्यस्तस्य शेषान्मासान्वनी
भुवि विन्यस्यन्ती स्थापयन्ती कैदेहलीं द्वाविंशत्ये द्वारपूजये दत्तैः पुष्पैर्वा
गणना तया रेखावदेषु पुष्पाणि दत्त्वेत्यर्थः । हृदयनिहितारम्भं मनोरथरचितं
मत्सङ्गमं वात्सादयन्त्यनुभवन्ती । कथमङ्गनान्तरेऽप्यङ्गान् ध्यायताम्कुर्व-
तीत्याह । यस्मादिष्टवियोगे विरहिणीनां प्रायेणैवंविधा एव कैवलं विनोदा
[Or कैलयो !] भवन्ति ॥ ९३ ॥

Or, arranging (*vinasyanti*) on the floor by means of flowers left (*mukṣa*) on the sill (*dehālī*) by (way of) counting (*gananyā*), the remaining months of the period (*avāśīh*) fixed (*sthāpitā*) from the day of (my) departure (or if the reading is *gamana-dīrasa prasādaya* , the months remaining from the period commenced from the day of my

departure) (or alternatively) enjoying union (*sāmyoga*) with me with (its) activities (*ārambha*), produced (lit. placed *nihita*) in the heart (only). Generally (it may as well be stated), these are the diversions (*trinodāh*) of young ladies in (times of) separations from their loved (*ramaṇa*) ones. 93.

सव्यापारमहनि न तथा पीडयेन्मद्वियोगः
शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सर्वां ते ।
मत्सन्देशैः सुखयितुमलं पश्य साध्वीं निशीये
तामुन्निद्रामवनिशयनां सद्यवातापनस्थः ॥ ९४ ॥

सव्यापारमिति । तां सर्वां सर्तामुन्निद्रा त्वमतः कारणाद्विशीयेर्धरात्रे मत्स-
न्देशैः सुखयितुं पश्य न तु दिवसे । कुत इत्याह । सव्यापारमहनि विरहो न
तथा दुःखयेत् यया रात्रौ शङ्के संभावये यतो निर्विनोदां चित्रव्यापारादि-
वर्जितामत्र एव गुरुतरशुचं अतिदुःखितां पुनः अवनिशयना न तु खट्वायाम् ।
कीदृशत्वं सद्यवातापनस्थः मद्देहवासनिकटस्थः ॥ ९४ ॥

Separation from me would not torment your female friend full of activities (*saryāpārā*) by day, to that extent (*adāh*) (as it would), I am afraid, (torment her, with her sorrows all the more unbearable (lit. *gurutarasucam*, with the sorrow heavier) during night deprived of all diversions (*niretnodām*) (as she then would be). Seated in the window of (my) house, do you, capable (*alam*) of giving comfort (*sukhayitum*) by my messages, see the good lady, with her sleep departed, lying on (the bare) floor (as she would be), at night (*nisāthe*). 94.

आधिष्णामां विरहशयने सन्निपण्णैकपाश्व्यां
प्राचीमूले तनुमिध कलामात्रशेषां हिमांशोः ।
मत्संयोगः सुखमुपनयेत्स्वप्नजोपीति निद्रा-
माकाङ्क्षन्ती नयनसलिलोत्पीडरुद्धाधकाराम् ॥ ९५ ॥

अन्यच्च कीदृशीं ताम् । आदिशामा चित्तपीडाकृतामस्त एव यादौ तादृशे
विरहशयने सन्निपण्णं स्थितमेकपार्श्वं यस्याः सा यया तच्चामावास्याया प्राची-
मूले पूर्वदिग्मुखे कलामात्ररोपाम् इन्द्रोश्चन्द्रमसौ मूर्तिमिव इत्युपमा । तथा
निद्रामभिलषन्तीम् किमर्थे मया सह कथं नाम [स्वप्ने] समागमो घटेवेति ।
नयनसलिलोत्थाङ्गेन नेत्राग्न्युपरेण रुद्धावकाशा निवृत्तप्रसराम् ।

(Do you see her) emaciated (*lṣāmā*) due to anxiety (*ādhi*), with a side (*pārśva*) (of her frame) lying (*sannipṣṭa*) on the separation (—characterised) bed, (thus looking) like the form (*tanu*) of the cool-rayed one, (which is having just a digit as the remainder on the eastern horizon (lit. at the root of the Eastern Quarters), (or, do you see her) eagerly longing (*ālāṣāṣandīm*) for sleep, with its scope (*śāntāśānt*) obstructed (*rudhā*) by the flood (*utplīḍa*) of tears, with the thought (in her mind *iti*), that contact (*sāhyoga*) with me, through the product of a dream (*śvapnayaḥ api*) would bring (in its train, her) happiness. 95.

निःश्वसेनाधराकिसलयक्लेशेना विक्षिपन्ती
शुद्धज्ञानात्परुषमलकं नूनमागण्डलग्निः ।
नीता रात्रिः क्षणनिव मया सार्द्धमिच्छारतैर्या
तामेवोष्णीर्विरहपातितैरश्रुभिर्यापयन्तीम् ॥ ९६ ॥

निःश्वसेति । दीर्घोष्णत्वादोष्ठशङ्करदा हिनोष्णत्वात् न अलक विक्षिपन्तीमुत्ति-
पन्तीम् । कीदृशं शुद्धज्ञानात् पानीयमात्राभिपेक्षेण परुषं रुचम् । यदि
सा कदाचित् मङ्गलार्थे स्नाति तत्तुरामितैलामृत्कादिशुद्धेन तोयमात्रेण ।
कीदृशं आगण्डं लम्बत इति आगण्डलग्निः कपोलसस्तम् । तथा मया सह
इच्छारतैर्या निद्रा क्षणवदतिवादिता तामेवोष्णीर्वीर्यविरहशय्यायां शयनेन
मासनिव यापयन्ती नयन्तीम् ॥ ९६ ॥

(Do you see her) who, indeed would be tossing her hair (*alāṣam*), coarse (lit. *paruṣa* hard) due to ordinary (*suddha-* lit. pure) bath, (and) hanging as far (low) as the cheek, by

(her) sighs, oppressing (*klesinā*) (her) sprout-like lower lip, (her) causing to depart (*yāpayamān*) that same (*tārīra*) right, with hot tears fallen through separation (now) which (formerly) was spent (*nīlā*) as (one) moment with me, in (lit. by) voluntary (love) sports (*icchāroṣaṭh*). 96.

पादानिन्दोरमृतशिशिराञ्जलमार्गप्रविष्टान्

पूर्वप्रीत्यागतमभिमुखं सन्निवृत्तं तथैव ।

खेदाच्चक्षुः सलिलगुरुभिः पद्ममिच्छादयन्ती

साभ्रेहीव स्थलकमलिनी न प्रवृद्धा न सुता ॥ ९७ ॥

पादानिति । स्वाप्सवाद्गुरुभिर्दुःखैः पद्ममिलोन्मिः । खेदाच्चक्षुः-
च्छादयन्ती । कीदृशं पीडयन्तीति । वातायनप्रविष्टान् निन्दोः पादान्किरणा-
न्पूर्वप्रीत्या सम्मुखं गतं तद्वदेव प्रत्यागतमित्यर्थः । अन्तर्भाष्योः स्थगनात्
प्रवृद्धा न सुता । नेत्रनिर्मलनाल्यवोचामात्री निद्रामावक्ष्य स्वापोऽन्यत्वात् ।
अतश्च साभ्रेहीव स्थलकमलिनीमिव इत्युपमा । सा हि साभ्रत्वात् न प्रवृद्धा
दिनवराच न सुता । पूर्वैव अत्र वाक्यत्रये क्रिया ॥ ९७ ॥

(-Her) who would be covering (*chādayamān*) with
her eyelashes (*paṭṅmabhīṣ*), heavy with tears, (her) eye,
gone on account of previous delight, towards (*abhimukham*)
the moon's rays, come, in (to the house) by the way of the
lattices, (but) the very moment turned back (*tathaita sann-
ivṛtam*) through pain (*kṣedāt*) (thus looking) like a land-
lotus—creeper, neither opened (lit. awakened), nor closed
(lit. asleep) on a cloudy day. 97.

कथमेवंविधामेतामिवस्यामवैर्याद—

जाने सख्यास्तव मयि मनः संमृतस्नेहमस्या-

दित्यमृतां प्रयत्नविरहे तामहं तर्कयामि ।

वाञ्छालं मां न खलु सुमगंनन्यभावः करोति

प्रत्यक्षं ते निखिलभाविष्यद् आतरुजं मया यत् ॥ ९८ ॥

जाने इति । तस्या भवद्वयस्याया यतो मयि मनः स्नेहम् प्रीतिम्
[संभृतस्नेहमतिप्रीतिम् ?] अतः करपादित्यंभूतभिर्विधा दशमवतां
अहमद्य वियोगेन तर्क्याभ्युत्पेक्षे । न हि स्नेह एव त्वयि तस्या नास्त्येति
वक्तुं प्रयुज्यत इत्याह । मृगमिष्टमात्मानं मन्यते मृगमन्यः तद्भावो मा
नैवं वाचानं यत्किञ्चनमापितं (जं ?) कुरुते तस्माद्यच्च मयोक्तमेतदप्येवं
तथाचिरात्पश्यन् । अवश्यमेवंविधां ता द्वित्रैर्दिनैर्द्रव्यसीत्यर्थः ॥ ९८ ॥

The mind of your female friend I know (to be) full of affection towards me. Hence do I conjecture her to be (previously) characterised (*itthambhūtām*), in (this her) first separation (from me). Surely the attitude (*bhārah*) of considering (oneself) fortunate (*subhaga*) does not make (i. e. has not made me) talkative (*rāchālam*). All that has been said by me, (dear) brother, (will,) before long (be) patent to your eyes (*te pratyaśam*). 98.

आद्ये यद्वा विरहदिवसे या शिखा द्राम हित्वा
शापस्यान्ते विगलितशुचा तां मयोद्वेष्टनीयाम् ।
स्पर्शक्षिप्तमयमितनखेनासहन्सारयन्ती
गण्डामागात्कलुषाचपमामेकवेणीं करेण ॥ ९९ ॥

आद्येति । कीदृशीं तामेवंविधामेकां वेणीं कटोरपर्यन्तकरोरुद्धकदात्
अपटितकरजेन पाणिना सारयन्तीमालोक्यार्थमसारयन्तीं कीदृशीं वेणीं याद्ये
प्रथमे विरहदिवसे वियोगदिने खूडाग्रेतरमशस्य तथा वेष्टिता । या च
नष्टशोकेन मया मोक्षनीया द्वयमेष विरहाचारः स्नेहमावाच स्पष्टे द्विष्टां
पर्याम् तामेवंविधां पश्यति पूर्वेण समन्वयः ॥ ९९ ॥

[See her-] who, now and anon (*a-sakṛt*) would be pushing [up] from the expanse of her cheek [and] by means of her hand, with the nails not [properly] cut [lit. not controlled, *ayamita*], that [*tām*] single [*eka*] braid of hair disorderly [i. e. disshevelled, *rajamā*] and stained

(*kalusa*) [which is] pained (*llīṣā*) at the touch, which, having thrown off the head-wreath (*sikhādāma*) was tied up (*baddhā*) on the first day of separation, [and] which is fit to be, untied by me, with grief dropped down (*rigalitasrucā*), on the termination of the curse. 99.

सा सन्यस्तामरणमयला पेशलं धारयन्ती
शय्योत्संगे निहितमसकृद्दुःखदुःखेन गात्रम् ।
न्वामप्यहं नवजलमयं मोक्षयिष्यत्यवश्यं
प्रायः सर्वो भवति करुणावृष्टिरार्द्रान्तरात्मा ॥ १०० ॥

सा सन्यस्तेति शबला कृशाङ्गीदृश्यं देहं वहन्ती निश्चेतनमपि त्वां नवजल-
मयमसमवश्यं त्याजयिष्यति । कीदृशं गात्रं पेशलं कृशं मुकुमारमतएव
सन्यस्तामरणं त्यक्तमण्डनं तथा तत्स्पृष्टे निक्षिप्तमप्यतिक्लेशेन बिभ्रती ।
यद्यप्यविद्या सा किमिति रोदिमीत्याह । यस्माद्य आर्द्रान्तरात्मा सरमश्चित्तः स
सर्वः प्रायेण करुणावृत्तिः कृपाशीलो भवति । त्वं च सजलत्वादार्द्रचित्तः ।
करुणा कुपैव वृत्तिर्वापाते यस्य स करुणावृत्तिः । कृपार्थवृत्ति करुणाशब्दस्या-
भाषितपुंस्कत्वात्पुंक्त्वात् । दुःखदुःखेनेत्यादिष्वे द्विवचनम् । दुर्हेरिव मुचे-
रपि द्विकर्मकत्वात् त्वामहं मोक्षयिष्यतीति ॥ १०० ॥

That one [gone] weak (*abalā*) supporting (*dhāra-
yanti*) with very great difficulty (*duḥkhaḍuḥkheṇa*) her tender
(*pesala* or *pelara*) frame (*gātram*), thrown several times
(*asakṛt*) on the surface of the bed, will, to be sure, cause
even you to shed tears, made of (*maya*) [i. e. consisting of]
fresh water, (*nava-jala*). [The rule is] generally everyone,
with the inner soul wet [*ārdra*, that is affectionate), is
(*bhavaṭi*) possessed of a sympathetic disposition (*karuṇā
vṛtti*). 100.

वामो वास्याः कररुहपदेर्मुच्यमानो मदीयै-
र्मुक्ताजालं चिरपतिचिन्तं त्याजितो दैत्यत्वात् ।

सम्भोगान्ते मम समुचितो हस्ततन्वाहनानां

यास्यत्य्यूहः सरंसकदलीस्तम्भगौरश्चलत्वम् ॥ १०१ ॥

ग्राम इति । स्वय्यासन्ने वामो वोहरस्थाश्चलत्वं यास्यति । परितुङ्गिरति । वा शब्दो नयनस्पन्दान्नेशुया विकल्पो । कीदृशोषौ-मामकैर्नलश्रुतैर्वर्जमानो नित्याम्यस्तं च मौक्तिककलापं विधिवैशुर्यात् स्थाजिन उपेक्षितः । शैत्यार्थं च तत्र तरय करणमभूत् । तथा सुरतसमाप्ती मम करोमर्मदनवोभवः । अमि-नवकदलीकाण्डवच्च गौरः श्वेतः ॥ १०१ ॥

Or (as an alternative), the left thigh of this one (i. e. of my wife in separation), being abandoned (for a long period of time) by the marks (*paṇa*) of (my) nails (*kararūha*), caused by the course of Fate to give up (it wanted) network of pearls familiar for long, worthy of shampoos (*samāśhanānām*) with the hand on my part, at the end of the amorous enjoyments, (—the thigh which is) yellowish bright (*gaurak*) in complexion (like the stem of golden plantain tree or better), like the stem of a juicy, that is, young plantain—tree, will attain to a state of throbbing (*calatram*). 101.

रुद्धापाङ्गप्रसरमलकैरञ्जनलेहदून्यं

प्रत्यादेशादपि च मधुनो विस्मि [स्मृ ?] तम्बुविलासम्

त्वय्यासन्ने नयनमुपरिस्पांदि शङ्के मृगाक्ष्या

मीनशोभाचलकुवलयधीतुलामेप्यतीति ॥ १०२ ॥

रुद्धेति । हे जलद । भवति निकटस्थे सति तस्या हरिणनयनाया नेत्रमुपरिस्पन्दत्वात् निमित्तोत्फुल्लघटुलोत्पलशोभासाम्यं प्राप्स्यतीत्याशङ्के सम्भावयामीति शुभमूचनमत्र स्त्रीणां हि वामाश्रितस्फुरणमानन्दमासन्नमाह । कीदृशं नयनलम्बैरलकै रुद्धापाङ्गप्रसरं निवृत्तकटाक्षेपं शोकाचाञ्जनलेहेन रहितम् । तथा मधस्य वर्जनाद्विस्त्रिततम्बुविलासम् ॥ १०२ ॥

With you close at hand, I am afraid that (it) the deer-eyed one's eye with its movement to the corners obstructed by the hair, void of soft collyrium, with the graceful knittings of the eyebrow discontinued (lit. forgotten) because of the prohibition (*pratyādesa*) of wine, throbbing in its upper portion, will stand comparison (*tuḷām eṣyati*) with the beauty of a dark lotus (*kuralaya*) moving on account of the agitation (on the part) of fish. 102.

तस्मिन्काले जलद यदि सा लब्धनिद्रामुखा स्यात्
अन्यास्येनां स्तनितविमुखो याममात्रं सहस्र ।
मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचित्
सद्यः कण्टव्युतमुजलताग्रन्थिग.होषणदम् ॥ १०३ ॥

तस्मिन्निति । हे मेघ तस्मिन्समये परात्रसमये प्रिया चेत्मुक्ता भवेत्तदेनाम-
न्वास्य सेवित्वा त्यक्तगर्जितस्वं क्षणमात्रं सहस्र प्रर्णयेया मा स सां बोधय-
त्वम् । किमित्याह मयि प्रेयसि कथंचित् दैवास्वप्नासादिते सति तस्या गाढो-
पगूढ कण्टव्युतमुजलताग्रन्थि गलभ्रष्टवाहुवह्नीपाशं मा भूदाभेदविभेदे
मा स भवदिति भावः । नूनं सा म'मालेङ्गितमात्मनः स्वप्ने द्रक्ष्यति ।
उपगूढशब्दो भावे । अन्वासनं सेवनं यथा-अन्वासितमरुन्धला स्वाहयेव
हविर्भुञ्जम् । श्याणुं तपस्यन्तमवित्कायामन्य.स्तेति च ॥ १०३ ॥

At that time, if she be, O cloud, one that has secured the happiness of sleep, do you bear (patiently, I pray,) sitting quite close to her (and being) averse to rumbling (the delay that will be thus caused) for a 'yāma'. Let not the close embrace (*gāḍhopagūḍham*) of this one, while I, her beloved, have, with great difficulty, been secured (by her) in a dream have its tie of the creeper-like arms suddenly slipped off from the neck. 103.

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याप्यस्तां सममभिनवैर्जालकैर्मालतीनाम् ।

विद्युद्गर्भःस्तिनितनयनां त्वत्सनये गवाक्षे

यक्तुं धीरः स्तनितवचनेर्मानिनीं प्रक्रमेयाः ॥ १०४ ॥

तामुत्थाप्येति ततः सुप्ता तपस्विनीं निजोदकविन्दुनुरागेण समीरणेन-
त्याप्य गम्भीरगर्जितेनैव वचसा यक्तुं प्रक्रमेयाः । कीदृशीं शीतवातसंस्पर्श-
समाश्रिता मालतीजाटकैः सह सा हि प्रमाते विकसति । तथा भवदपि द्वि-
तरवादिद्युद्वृति वातायने दिदृश्याश्चित्तचक्षुषन् ॥ १०४ ॥

Having awakened her, do you, while the window is
occupied (lit. having a master) by you, (being) calm
(*dhitrah*), proceed to speak to (her) revived (*pratyāśrasāram*)
along with the fresh net-works of Mālatī (creepers), by the
breeze cool on account of drops of your shower (lit. water),
(you remaining) with lightning (concealed) within
(*vidyudgarbhah*) addressing yourself by words in the form
of rumbling to (that) spirited lady with her eyes steady
(consequently). 104.

भर्तुर्मित्रं प्रियमविधये विद्धि मामम्बुवाहं

तत्सन्दर्शनीर्मनसि निहितैरागतं त्वत्समीपम् ।

यो वृन्दानि त्वरयति पथि धाम्यतां प्रेषितानां

मन्द्रस्निग्धैर्ध्वनिमिरवलाघेणिमोक्षोत्सुकानि ॥ १०५ ॥

भर्तुरिति । हे अविधये पतिवति मावत्कस्य पत्न्युर्मित्रं प्रियमम्बुवाहं
जीमूतं मां त्वं विद्धि जानीहि तत्सन्देहं चेत्तसि गृहीत्वा त्वन्निकटप्राप्तम् । अम्बा-
म्बुवाहो मां धाम्यतां प्रेषितानां कदम्बकानि मन्द्रस्निग्धैर्मधुरारुचैर्गर्जितै-
स्त्वरयति प्रेरयति गृहाय यतोवृन्दानां कान्तानां वेणीमोक्षणे क्वयुर्मोचने
उत्सुकानि उत्क्रान्ति । मेघालोके विरहो दुःसहः । यस्त्वरयति अम्बुवाहप्रेषया
पुंस्त्वं प्रथमपुरुषानिर्देशश्च, भिन्नपदापेक्षया हि [Or तु] दुर्धटमेतत्
[स्यात्] ॥ १०५ ॥

Know me the dear friend of your husband, O (fortunate
lady) with your husband living, (to be) a cloud, come

into your presence, with (the words of) his message (lit. messages) well kept in my mind (a cloud) that speeds on by rumblings deep and soft, hosts of travellers, (*proṣṭāh*) getting themselves fatigued on the way, eager for the untying (*mokṣa*) of the (single) braid of hair of their wives. 105.

इत्याख्याते पवनतनयं मैथिलांचोन्मुखी सा
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य संभाव्य वैधं ।
धोष्यत्यस्मात्परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपहतः संगमार्त्किचिदूनः ॥ १०६ ॥

इतीति । इत्येवं स्वयोक्ते सति सा त्वामुद्रुन्वा दृशा दृष्ट्वा धियाधोपपद्यते
तद्दूतत्वमस्येति संभाव्यान्तःविचार्य परमवहितैकाग्रकर्णयिष्यति । यस्मा-
त्पुरन्ध्राणां मिथेणानीतः कान्तोदन्तो बह्वभट्टचान्तः समागमार्त्किचिदूनः ।
मिथसमागमे समाश्वासोत्पादादप्यवसङ्गमनिम इत्यर्थः । कमित्र का वीक्ष्येत्याह ।
पवनतनयं हनूमन्तं धीता यया पूर्वं दृष्टवतीः दूतं च सभावितवती । उत्कण्ठ-
योच्छ्वसितं मुक्तोच्छ्वासं हृदयं यस्याः सा वयेकता ॥ १०६ ॥

On (the message) being thus told, she, with her face turned up (towards you), with her heart recovered (*ut-
cāṣṭa*, lit. that has heaved a sigh) from anxiety, having looked at and thought over the possibility (of your being a messenger sent by me), like the daughter of the king of Mithilā looking at and thinking over the possibility in the matter of being a messenger from Rāma on the part of the son of Wind (i. e. Hanūmān), will listen, being extremely attentive, on this account (*asmāt*), O gentle one, that to ladies, (*sīmantinī*) news of their loved ones brought by a friend, is slightly less than union (itself). 106.

तामायुष्मान् मम च यचनादात्मनश्चोपकर्तुं
ब्रूयादेवं तथ सहचरो रामगिर्याश्रमस्थः ।

अव्यापन्नः सुशलमवले पृच्छति त्वां वियुजः
पूर्वाशास्यं सुलमविपदां प्राणिनामेतदेव ॥ १०७ ॥

तामिति । आद्युष्मान् [भवान्] मदोयेन वचसा स्वयं बोधकतुं तामित्यं
भ्यात् । यया तव सहचरः पतिश्चित्रकूटसीनोव्यापन्नो जीवस्त्वां कुशलं
पृच्छतीति । किमुभयगतकुशल [कथन] मेवादावित्याह । यस्मात्सुप्राप्तविप-
त्तीनां शरीरेणामेतदेव पूर्वाशास्यं प्रथमाकाङ्क्षणीयं यत्तदास्थ्यं नाम । आद्यु-
ष्मानिति वचने कर्तृपद नस्वामन्त्रणं प्रथमपुरुषप्रयोगान् । आशास्वस्थे
अनुपसर्गाधिकारादेतिस्तुतास्त्विति द्विवभावः ॥ १०७ ॥

May the long-lived one (āyusmān) speak to her thus, (both) at my instance and to favour himself (by helping one sorely distressed). Your companion, staying in the hermitages on the mountain Rāmagiri, hale and hearty (lit. *aryāpanna*, not-dead), (yet) separated (from you) inquires of you, O lady, (your) well-being. For living beings, with calamity easy to befall (them), just this (inquiry regarding each others' well-being) is the first thing to be eagerly expected (*pūrrās'āsyam*, or with *pūrrābhāsyam*, the first thing to be inquired after). 107.

अङ्गेनाङ्गं प्रतनु तनुना गाढतस्तेन तप्तं
साश्रेणारुद्रवमगिरतोत्कण्ठमुत्कण्ठितेन ।
सोप्पोच्छ्वसं समधिकतरौच्छ्वासिना दूरधर्ती
संकल्पैस्तेर्विशति विधिना घोरिणा रुद्धमार्गः ॥ १०८ ॥

ततः किमित्याह । अंगोति । तव प्रयान्दूषर्ता संकल्पैस्त्वष्टावशादङ्गेनाङ्गं
विशति वपुषा त्वदेहं प्रवेष्टुमिच्छति त्वदेहये वियासतोत्पथः । मित्रदोश्चिक्यं
सारुप्याद्भवति इति तयोर्द्वयोस्तनु च तनुनेति पृथग्विदेषणैः सारुप्यकथनेन
तानुरागतामाह । रुद्धं द्रवतीत्यसद्रवं पचादित्वादच् । कस्मादात्मना नादा-

तीत्याह । विदुरेण विविना रुद्धवर्मा वियोगस्य वर्धमोग्यत्वात् । तनु च तनुनेति चार्थाभावात् प्रतनु तनुनेति पठनीयम् ॥ १०८ ॥

Staying far off, with (his) way obstructed by the enemical destiny (*vidha*), (he) enters by those (several) imaginings (*sarilalpaish*), with (his) body, emaciated, tormented excessively, with tears, all eager (through love), having even a greater amount of sighs, (your) body, extremely emaciated, tormented, with a flow of tears, with incessant longing (and) possessed of hot sighs. 108.

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्तात्
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।
सोतिक्रान्तः श्रवणविषयं लोचनाभ्यामगम्य-
स्त्वामुत्कण्ठाविरचितपदं मन्मुखेनेदमाह ॥ १०९ ॥

शब्देति । स तव प्रियो मन्मुखेनेदं वक्ष्यमाणं त्वामाह ब्रवीति । स कः यत्शब्दाख्येयं प्रकटवाच्यं तदपि सखीसन्निधाने व्याजं विधाय यस्त्र कर्णे वक्तुं लोलः साक्षाद् आसीत् । किमर्थम्— आननस्य स्पर्शलोभात् । कर्णे- कथनं हि तस्य त्वमुखस्पर्शानुभवाय । कीदृशः ॥ श्रवणविषयमातिक्रान्तोऽप्राप्तो दूर [स्थ]वादत एव लोचनाभ्यामगम्यो नेत्रैस्त्वया द्रष्टुमशक्य उत्कण्ठया विरचितानि पदानि शब्दा यथेति कथनाविशेषणम् ॥ १०९ ॥

That one who (formerly) became eager (*lolah*) to tell (you) in (your) ear, even that which was worth being told in (so many) words, in the presence of your female friends, out of a desire (*lobha*, lit. greed) for the touch of your face, (that same now) gone past the range (*riṣaya*) of hearing, not (either) to be perceived (lit. approached) by the pair of eyes, says through me (lit. my mouth) this, with the words (in it) arranged through a profound eagerness. 109

मेघदूतम् ।

श्यामास्वङ्गां चकितहरिणीप्रेक्षणे दृष्टिपातान्
वक्त्रच्छायां शशिनि शिखिनां वर्हभारेषु केदरान् ।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रुविलासान्
हन्तेकस्यं कचिदपि न ते मीरु (Or चण्डि ?)

सादृश्यमस्ति ॥ ११० ॥

श्यामेति । हे मीरुवले तव सारूप्यभेदस्यं कष्टं कचिदपि न विद्यते यदा-
लोक्यात्मानं समाधासेदम् । तथाहि श्यामालताम् तवाङ्गनुद्वेष्टे तदूचनुत्तात् ।
चकितहरिणीप्रेक्षणे दृष्टिपातं घञ्जस्यस्यचटुदा [व] लोचनात् । एवमुत्तर-
यथायथं संयोज्यम् । कपोलकान्तिं भृगाङ्क उत्पश्यामि, मयूराणां कलाराटोरेषु
कचभारे, सूक्ष्मशरित्वाटोरेषु भ्रुविलासान् । मीरित्य [न्व] र्थे नाम नारीणां
संज्ञापूर्वको विधिरनित्य इति ह्रस्वगुणामाशः ॥ ११० ॥

In the *priyāṅgu* creepers (*śyāmāṅsu*), your (slim)
figure (*akṣyam*); in the *eying*. (*prekṣarāṇa*) of the frightened
female deer, your glances; in the moon the brightness
(*cāyā*) of your face; in the thick (lit. heavy) plumage of
the peacocks, your (rich tresses of) hair; in the extremely
small ripples of the river, your graceful movements (*crīḍāsu*)
of the eye-brow—thus do I fancy, O timid one (*bhīru*, with
caṇḍi instead, O furious one) (but) alas, nowhere (under
the sun) is (there) your resemblance residing in a single
place. 110.

त्वामालिख्य प्रणयकुपितां घातुरागैः सिन्दुराया-
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्तितावन्मुहुरपचितैर्दृष्टिरालुप्यते मे
शूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ १११ ॥

त्वामिति । भवन्तीं प्रणयकुपितां प्रीत्या रुपितां घातुरागैः सिन्दुरादिभी-
रागैर्दृष्टान् आलिख्य प्रार्थनयात्मानं तव पादगतं कर्तुं यावदिच्छामि तावत्

तदाकारस्य स्मरणाद्वाप्यैरसकृदुपचितैर्वृद्धैश्चक्षुषीं समान्छाद्येते । अतश्च तस्मिन्मसत्काकारे तथापि चित्रे क्रूरे विषमो विविर्न आवयोः सङ्गमं सङ्गते ॥१११॥

No sooner (*yārat*) do I desire to make myself prostrated (*patita*) at your feet, having delineated you, made angry through love, with the dyes of mineral (substance), on (the canvass in the form of the surface of the) stone-slab (*śilā*), than (*tārat*) do my eyes (lit. doth my sight) become obscured by tears accumulated (by reason of their having risen) now and again (*mukuh upacitash*). Cruel destiny tolerates not our union, even there (in a picture). 111.

मामाकाशमणिहितमुजं निर्दयान्नेपहेतो-

लब्धायास्ते कथमपि मया स्वप्नसन्दर्शनेषु ।

पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां

मुक्तास्थूलास्तद्विकिसलयेष्वधुलेखाः (शाः) पतन्ति ॥११२॥

मामेति । हे सति गुणवति तव स्वप्ने दैवशात् प्राप्ताया गाढालिङ्गनायाकाशे शून्य इव प्रसारितमुजं मां वीक्ष्यमाणानां वनदेवतानां द्रुमपङ्क्तयेषु भौक्तिकपुत्रो वाक्पङ्क्ता असकृत् न खलु न पतन्ति अपि तु भ्रम्यन्त्येष तावन्ती मे दशमालोक्य ता अपि कृपया रुदन्तितरामित्यर्थः ॥ ११२ ॥

Not indeed that series (*lekṣhāḥ*) of tears, big as pearls, do not often fall on the sprouts of trees (tears on the part) of the deities of the naturally beautiful spots, while they are looking at me, with (my) arms thrown up (lit. sent) in space, for the sake of a close (*nirdaya*) (lit. ruthless) embrace of you, secured with great difficulty, by me, in the visions (*sandarsana*) of dreams. 112.

मिन्या सद्यः किसलयपुटान्देवदारुदुमार्णां -

ये तत्क्षीरश्रुतिसुरमयो दक्षिणेन प्रवृत्ताः ।

भेदद्वयम् ।

आलिङ्गयन्ते गुणवति मया ते तुषाराद्रिधाताः

पूर्वस्पृष्टं यदि किल भवेदङ्गमेभिस्तथेति ॥ ११३ ॥

मित्येति । हे गुणवति शीलान्विते स्मलतरुणा तत्क्षणं पल्लवक्याद्यनुवृ-
त्त तद् द्रुमसम्बन्धिष्वोरसुतिमुगन्धयो ये हिमालयानिला दक्षिणेन प्रवृत्ता अस्या
दिशि वातु प्रस्तुतास्ते मयान्निभ्यन्ते । किमर्थं—यदि किलेभिर्मातरैः सहस्रा-
त्कदाचित् त्वदीय शरीरं स्पृष्टं भवेत् । अतश्च चाहि वात यतः क्रान्ता तां
स्पृष्ट्वा मामपि स्पृशेः । वहेतत्कामयानस्य शक्यमेतेन जीवितुम् ॥११३॥

'Those breezes from the mountain Himālaya which have started blowing in the southerly direction after having broken open the folded sprouts of the Devadāru trees (thus) fragrant with the flow (*srotā*) of the milk (i. e. sap) thereof, (—those breezes) O (you) possessed of excellences, are embraced by me, thinking (*ite*),—possibly (*kila*) by these ones must have been touched, indeed, your (delicate) form (*aṅgam*). 113.

संक्षिप्येरन्क्षणमिष कथं दीर्घयामास्त्रियामाः

सर्वायस्यास्वहरपि च मे मन्दमन्दातपं स्यात् ।

इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे

गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथामिः ॥ ११४ ॥

संक्षीति । हे चंचललोचने गाढोष्माभिस्तीक्ष्णलतापीमस्तद्विरदचिन्ताभिः
मम मन इत्थं दुर्लभप्रार्थनं कृतम् । यद्यद्दुःसाध्यं तत्तदाभिलषामात्म्यः । तथा
हि दीर्घयामास्त्रियामा निमेष इव कथं संक्षिप्येरन् गच्छेयुः । तथा मीम-
म्प्राहादिष्वपि सकलासु दशासु दिनमतिमृदुरविप्रभं कथं स्यादिति । एतच्च
दुर्लभम् । न हि निमित्ता क्षणदा क्षणवत् क्षीयते । न च दिनं सर्वदा मन्दा-
तपम् । गाढोष्माभिरिति ङाब्रुमाम्यामन्तरस्याम् । संक्षिप्येरन् इति
कर्मकर्तरि ॥ ११४ ॥

How would the nights (lit. those with three watches or periods of time), with their wearisome (lit. long) watches be abridged as a moment almost (*utā*)? How would the day too be one with extremely mild sun (or heat) for me, in all the seasons { lit. stages, (*arasthāsu*) }? Thus (*istham*) O tremulous-eyed one, is my mind, with its longings difficult to secure, been rendered resortless (*asaratā*), by the pang of separation from you, with the scorching (*uṣma*) thereof (*simply*) profound (*gāḍhū*) (i. e. unbearable). 114.

नन्वात्मानं बहु विगणयन्नात्मनैवावलम्ब्ये
तत्कल्याणि त्वमपि सुतरां मा गमः कातरत्नम् ।
कस्यान्यन्तं सुखमुपनतं दुःखनेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रेनेमिक्रमेण ॥ ११५ ॥

नन्विति । आत्मावस्था कस्याय संप्रति कर्तव्यतामाह । हे कल्याणि भद्रे तत्रापि नन्वात्मानं बहु विगणयन्नवदानन् स्वयमेवावलम्ब्ये । तत् त्वमपि प्रिये कानरतामर्धेयं सुतरामन्यथं मागमो मायासीः । यस्मात्कस्य संसारिणो नित्यं सुखमुपनतं घटितं एकान्ततो दुःखं वा । यत एतास्मुत्तदुःखरूपा दशा अवस्थाश्चक्रेनेमिवत् कदानित् नीचैर्गच्छन्त्यथो यान्ति । कदाचिच्चोपरिपृष्ठे । रथाङ्गधरा हि भ्रमन्ती क्रमेणाव उपरि च याति । तदुक्तं मुखं च दुःखं च मयामयौ च । लाभालाभौ मरणं जीवितं च । पर्यायसः सर्वमिदं स्पृशन्ति । तस्माद्धीरो न प्रवेष्टव्यं शोचेत् । मा गम इति रूढित्वादह ॥ ११५ ॥

* Indeed disregarding (*ti-grāyan*) myself excessively, I support myself by just myself (Or, alternatively with *nañ* instead of *nanu*, not that I do not support myself by myself after having thought over a good deal). Therefore, O blessed one, don't you either resort to extreme (*śūtarām*) nervousness (*kātaratram*). To whom has extreme happiness or (alternatively) unredeemed misery (ever) presented itself (*upanata*) (lit. gone near)? After the fashion (lit. order, *krama*) of

the rim of a wheel, does the state (of a being) proceed downwards and (anon) upwards. 115.

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
शेषान्मासान् गमय चतुरो लोचने मीलयित्वा ।
पश्चादाद्यां विरहगुणितं तं तमात्माभिलषं
निर्वेक्ष्यावः परिणतशरश्चन्द्रिकासु क्षपासु ॥ ११६ ॥

सुखागमे कस्तव निश्चय इत्याह । शापेति । कार्तिशुङ्गपाणौ द्वादशदां भुज-
गशयनाच्छेषतत्त्वादुत्थिते शार्ङ्गपाणौ ह्यै मम शापान्तस्तदैव वर्षं पूर्णत्वात् ।
अतश्चाद्यास्य मासचतुष्टय लोचने मीलयित्वा यथाकथंचिद्गमयातिवाहय ।
यश्च पश्चात्संयोगे सति चिरकालगुणितं तं तं नानाविधमात्मनोभिलाष कामं
परिपूर्यशारदज्योत्स्नासु (निशासु) निर्वेक्ष्यावः उपभुञ्जावेह । लोचननिमील-
नेनात्र यथातथान्वं लक्ष्यते ॥ ११६ ॥

The termination of my curse (will come off) on the
god with the bow in his hand (i. e. Viṣṇu) having risen
from his bed in the form of the (Śeṣa) serpent. With your
eyes closed (to all that happens) (lit. having closed
your eyes), cause the remaining four months to run (their
course). Afterwards, we two will enjoy (nirvelṣyārah)
those various love-longings of ours, intensified by separation,
on nights with their autumnal moonlight absolutely clear
(parīṇata, lit. fully developed, perfect). 116.

भूयश्चाह त्वमपि शयने कण्ठलज्जा पुरा मे
निद्रां गत्वा किमपि रुदती सस्वरं विप्रबुद्धा ।
सान्त्वयसं कायितमसहृत्पृच्छतश्च त्वया मे
दृष्टः स्वप्ने कितव समयन्कामपि त्वं मयेति ॥ ११७ ॥

इदानीमुत्सृष्ट (or मुत्सृष्ट) ममिहानमाह । भूय यति । स त्वाधिय
एतदुक्त्वा पुनरपि तामिदमाह । यथा पूर्वं भवती तस्य मामादिङ्गय मुक्ता

केनापि निमित्तेन सशब्दं वदती विप्रबुद्धा विनिद्रा जाता । ततो रोदन-
हेतुमसङ्गवृच्छतो मम त्वयोक्तम् । हे कितव घृतं कामपि वनिता रमयन्
मया मयानालोकिजोत ईर्ष्याक्रोशेनाहं रोदिमीति ॥ ११७ ॥

"And he says further again 'formerly (*purā*), you, even when stuck to my neck, on the bed, having fallen asleep, were awakened, crying out aloud (*sastaram*), for what reason (*kimapi*) (could not be guessed). To me inquiring repeatedly, was told by you (at last), with an inward smile—'by me O rogue, have you been seen, enjoying some other lady, in a dream.' 117.

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ।
स्नेहानाहुः किमपि विरहहासिनस्ते ह्यमोगा-
दिष्टे वस्तुन्युपचितरसाः प्रेमराशौभवन्ति ॥ ११८ ॥

एतस्मादिति । हे कुवल्यासि एतस्मादभिज्ञानदानान्मां स्वस्थमवेत्य कौली-
नाहोकापवादमात्रान्मयि त्वमविश्वासिनी निष्प्रत्यया मा भूः । तदेव कौलीन-
माह । किमपि कुतोऽपि हेतोः स्नेहान्विरहहासिनो विवोगे वनुमवतो जना
आहुः 'प्रीतिः प्रवासाभ्रयात्' इति । एतच्चायुक्तम् । यस्माच्चे स्नेहा अमोगा-
देवेतिष्टे वस्तुनि ईप्सितेऽर्थे उपचितरसाः सन्तः प्रेम्णो राशौभवन्ति ।
प्रीतिमयाः सवद्यन्ते इत्यर्थः । त्वयि च मम या प्रीतिस्ता त्वमेव जानासि ।
कौलीनं लोकापवादः ॥ ११८ ॥

Having known me (to be) hale and hearty (*kusalinam*) from the conveying (lit. *dāna* gift) of this token (*ābhijnāna*) don't you, dark-eyed one, be without confidence in me, because of (baseless) rumours (*lauṣina*). (People) declare affections as those that, in some inexplicable manner (*kimapi*), are wont to die away, in (i. e. through) separation. Verily, (*hi*, but better, *tu*, 'however') they, with the liking

for (or delight in, *rasa*) the object of desire having got accumulated, on account of the absence of enjoyment, turn into (so many) heaps of love. 118.

आभ्यास्यैवं प्रयमविरहादुग्रशोकां सखीं ते
शैलादागु त्रिनयनवृषोत्पत्तकूटाग्निवृत्तः ।
सामिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
प्रायः कुन्दप्रसवशिथिलं जीवितं धारयेयाः ॥ ११९ ॥

आभ्यास्येति । हे जलद एव मद्रूपोभिस्ता त्वत्सखीमाश्रास्य विश्वासयित्वा पुनरपि कुन्दप्रसवशिथिल माध्यपुष्पकोमलं ममापि जीवितं धारयेयाः । ममापि जीवधारणं कारय । कीदृशैर्वचोभिः सामिज्ञानप्रहितकुशलैः स्मरण-पूर्वकप्रेषितस्ववृत्तामैः । कीदृशो साम्-आद्यविरहान् बह्वशोकाम् । कीदृश-स्त्वम्-त्रिनयनवृषोत्पत्तकूटात् शैलात्कैलासपर्वतादागतः ॥ ११९ ॥

Having thus given comfort (*āśāśya*) to your female friend with her sorrow intense due to (this) the first separation, do you (I request), quickly returned from the mountain, with its peak dug up by the bull of the three-eyed (god Śankara), cause to be sustained (*dhārayellāh*) the life of me too, almost (*prāyah*) about to fall off (lit. loose) like the Kunda flower, by means of her words, containing in them (the tidings of her) well-being, sent with a (corresponding) token. 119.

कच्चित्सौम्य व्यवसितमिदं धन्धुकृत्यं त्वया मे
प्रत्यादेष्टुं न शलु मवतो धीरतां तर्कयामि ।
निःशब्दोऽपि प्रदिशसि जलं याचितध्यानकेभ्यः
प्रत्युजं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥ १२० ॥

इत्थं सन्देशमुक्त्वा प्रार्थनामम्बुदगमयितुमाह । कच्चिदिति । हे सौम्य प्रिय-दर्शन तन्मित्रकार्यं कचिद् व्यवसितमङ्गीकृतम् मम । अक्षयमत्र त्वया ध्यतस्यता भाव्यं प्रत्याख्यातुमत्र तव धैर्यं न लक्षयामि । तथा हि त्वमर्थितः

सत्रब्रुवन्नपि चातकेभ्यस्तोयं वितरसि । यस्मान्महतामर्थिष्वभिमतार्थसम्पादन-
मेव प्रत्युत्तरं महान्तो हि कर्मणा ब्रुवन्ति न वचसा ॥ १२० ॥

Has this good turn to be done to a friend, in the case of me (*me*), been resolved upon (i. e. undertaken) by you ? I guess not indeed courage on the part of you, to repudiate (the same) For, (even) without a word (on your part), you offer when requested, water unto the Cātaka (birds). Of the noble, the execution (*krīyā*) itself (*na*) of the object that has been desired, is the answer given to (lit. towards or in regard to) those that have a supplication (*prayiṣu*), 120.

एतत्कृत्या प्रियमनुचितप्रार्थनाचर्मनो मे
सौहार्दाद्वा विधुर इति वा मय्यदुक्रोशबुद्ध्या ।
इष्टान्देशान्विचर जलद प्रावृषा संभृतश्री-
र्मानूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥ १२१ ॥

एतदिति । हे जलधर अनुचितप्रार्थनाचर्मनो अननुरूपयाद्यामार्गस्य ममै-
तत्तन्देशलक्षणं प्रियं विधाय ततस्त्वं वर्षाकालेऽर्जितदेहोन्नतिरभिमतं स्यात्
विचर भ्रम । कुतो विधाय क्षेत्रेन प्रीत्या स्नेहाभावश्चेत् तद्विषुरो दुःखितोय-
मिति मयि कृपाविद्या वा । किं ब्रुवता । एवमनेन प्रकारेण मद्वत् तवापि
क्षणमपि तडितुप्रियया वियोगो मा भूदिति मद्रम् ॥ १२१ ॥

Having done this (which is) agreeable (*priya*) to me, for whom the path of beseeching (*prārthanā*) is not becoming, either out of friend ship or out of a feeling of sympathy for me with the thought (that I am) distressed (*vidhuraḥ*); do you, O cloud, with your loveliness enhanced (lit. collected) by the rainy season, roam to the regions to your taste (*iṣṭān*). And may there not be even for a moment, your

separation, in this way (i. e. as in my case) from (your beloved) lightning. 121.

इतिभीमेघदूतविवृतिः भीवह्मदेवकृता मनातिमगात् ॥

तस्मादेमिनिगदितकथः शीघ्रमेन्यालकायां
यक्षागारं विगलितमुवं दिप्यविह्वनेविदिन्या ।
यत्सन्दिष्टं प्रणयनधुरं गुह्यकेन प्रयन्तात्
तद्देहिन्याः सकलमगदत्कामरूपी पयोदः ॥ १२२ ॥

तं सन्देशं जलधरघरो दिव्यवाचाचक्षुषे
प्राणास्तस्या जनहितरतो रक्षितुं यक्षयक्षाः ।
प्राप्योदन्तं प्रमुदितमनाः सापि तस्यै स्वमर्तुः
केषां न स्यादमिमतफलप्रार्थना हृष्टुत्तमेषु ॥ १२३ ॥

धृत्या वार्ता जलदकाघितां तां घनेशोऽपि सद्यः
शापस्यान्तं सदयद्वयः संविधायास्तकोपः
संयोज्यैतां विगलितशुचौ दम्पती हृष्टचित्तौ
मौनानिप्यानविरतनुस्वान्मोजयान्नास दम्भत् ॥ १२४ ॥

इति भीकालिदाकृतं मेघदूतख्यं काव्यं संपूर्णम् ॥ संवत् १८५७ ॥